ED "Archie" GARDNER

"Two Top Gruskin"

PART I.

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SIDE 5 TT 6

RECORD No. 105

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TOP ★ TEN+ RECORDS
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MONITOR
MFD. BY APOLLO RECORDS

ED "Archie" GARDNER

with NIGEL BRUCE

"Flatbush on the Thames"

PART 2.

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RECORD No. 104

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ED "Archie" GARDNER

with NIGEL BRUCE

"Flatbush on the Thames"

PART I.

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RECORD No. 103

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*Trade Mark

ED "Archie" GARDNER

"Two Top Gruskin"

PART 2.

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SIDE 6 TT 6

RECORD No. 106

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TOP ★ TEN* RECORDS

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MONITOR

MFD BY APOLLO RECORDS

Dot

REG. U. S. PAT. OFFICE

DOT RECORDS INC. HOLLYWOOD 28, CALIF.

St. Louis
Music Corp.
Time 2:27

15472
MB9057

I ALMOST LOST MY MIND

(Hunter)

PAT BOONE

with Orchestra

Ultra High Fidelity

5-56


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS INC.
HOLLYWOOD 28, CALIF.
Ridgeway Music Corp.
BMI
Time 2:25
15472
MB9158
I'M IN LOVE WITH YOU
(Glasser-Boldi)
PAT BOONE
with Orchestra
Ultra High Fidelity
5-56


TIP TOP
RECORDS
(411)
Sacred
MY DIDN'T IT RAIN
(C. C. Mouren)
DE VERNE MULLEN
Baritone
801
MFG. BY MERCURY RECORDS CAN. FOR TIP TOP RECORDS NEWMARKET CANADA


TIP TOP
RECORDS
(412)
Sacred
THE UPPER WINDOW
(Rev. J. Bierri)
DE VERNE MULLEN
Baritone
801
MFG. BY MERCURY RECORDS CAN. FOR TIP TOP RECORDS NEWMARKET CANADA



BELL

REG U.S. PAT. OFF.

491—A

Novelty Solo

CRAZY WORDS, CRAZY TUNE

(Yellen-Ager)

HONEY DUKE AND HIS UKE

MANUFACTURED BY BELL RECORD CORPORATION



BELL

REG. U.S. PAT. OFF.

491—B

Novelty Solo

AIN'T SHE SWEET

(Yellen-Ager)

HONEY DUKE AND HIS UKE

MANUFACTURED BY BELL RECORD CORPORATION



COLUMBIA
NONBREAKABLE

1

MJV 84-1

HERE COMES SANTA CLAUS
(Down Santa Claus Lane)
Vocal with Instrumental Acc.
-Autry-Haldeman-
GENE AUTRY
with Vocal Group
90088-V
(HCO 2587)



COLUMBIA
NONBREAKABLE

2

MJV 84-2

HE'S A CHUBBY LITTLE FELLOW

-Autry-Haldeman-

Vocal

GENE AUTRY & The Pinafores
with Orchestral Acc.

90088-V
(HCO 3811)

COPYRIGHT



"HIS MASTER'S VOICE"

Reg U.S. Pat. Off. M. de F. Marca Industrial Registrada

Victor

75c. in U. S. A.

Laughing Song
with orchestra

Yaller Gal

(Darky Comedy)

Billy Golden

16164–A

VICTOR TALKING MACHINE CO. Camden, N.J.

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COPYRIGHT



"HIS MASTER'S VOICE"

Reg U S Pat Off M de F. Marca Industrial Registrada

Victor

75c. in U. S. A.

Bowery Dialect Specialty
with orchestra

"Pals"

Ada Jones–Len Spencer

16164–B

VICTOR TALKING MACHINE CO. Camden, N.J.

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AWARDED FIRST PRIZE BUFFALO, ST. LOUIS AND PORTLAND EXPOSITIONS



"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

VICTOR RECORD

YANKEE TALK

Uncle Josh at the Dentist

Cal Stewart

5282

VICTOR TALKING MACHINE CO
CAMDEN N J

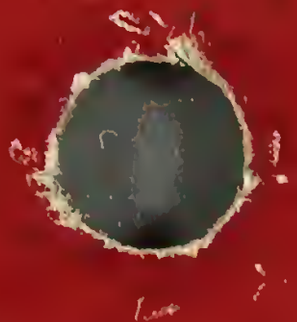
Patented


A Gateway
TOP TUNE
8562
HILLBILLY
NO, I DON'T BELIEVE I WILL
DELBERT BARKER
1101
GATEWAY RECORDS. CINCINNATI. OHIO


A
Gateway
TOP TUNE
8563
HILLBILLY
HEARTS OF STONE
DELBERT BARKER
1101
GATEWAY RECORDS. CINCINNATI. OHIO

HONKY TONK HITS

Waldorf Record Corp. Harrison, N. J.



S-1-A 78 RPM

SORRENTO
SANTA LUCIA
O SOLE MIO
BICYCLE BUILT FOR TWO
THE BOWERY
THE SIDEWALKS OF NEW YORK

KNUCKLES O'TOOLE
also known as
KEYBOARD KINGSTON

HONKY TONK HITS

Waldorf Record Corp. Harrison, N. J.

S-1-B 78 RPM

STROLLING THROUGH THE PARK ONE DAY
WAIT 'TIL THE SUN SHINES NELLIE
MY PONY BOY
IN MY MERRY OLDSMOBILE
HARRIGAN
IT'S A GRAND OLD FLAG
YANKEE DOODLE BOY

KNUCKLES O'TOOLE
also known as
KEYBOARD KINGSTON

COPYRIGHT



"HIS MASTER'S VOICE"

Reg.U.S.Pat.Off., M.de F., M.Ind.Rgtrda. Nos.4176 y 4180, 1 de Febrero, 1904.

Victor

75c. in U. S. A.

Male Quartet
with orchestra

You're a Dangerous Girl

(from "Robinson Crusoe, Jr.")

(Grant Clarke–Jimmie V. Monaco)

Avon Comedy Four

18088–A

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SEE CONDITIONS.

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VICTOR TALKING MACHINE CO. Camden, N.J.



"HIS MASTER'S VOICE"

Reg. U.S. Pat. Off., M. de F., M. Ind. Rgtrda. Nos. 4176 y 4180, 1 de Febrero, 1904.

Victor

75c. in U. S. A.

Male Quartet
with orchestra

I'm Going Way Back Home and Have a Wonderful Time

(Jerome-Schwartz)

Avon Comedy Four

18088-B

VICTOR TALKING MACHINE CO. Camden, N.J.

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"HIS MASTER'S VOICE"
REG. U. S. PAT. OFF. MARCA REGISTRADA

BLUEBIRD

B-10436-A

SCATTER-BRAIN—Fox Trot

(Burke-Keene-Bean-Masters)

Freddy Martin and his Orchestra

Vocal refrain by Glen Hughes

LICENSED BY MFR. UNDER U.S. PATS. 1625705, 1637544, 2130239, RE-16588 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES. MANUFACTURER & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE. SEE DETAILED NOTICE ON ENVELOPE.

RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.


"HIS MASTER'S VOICE"
REG. U. S. PAT. OFF.
BLUEBIRD
B-10436-B
A PENTHOUSE FOR RENT—Fox Trot
(Abner Silver—Mary Schaefer)
Freddy Martin and his Orchestra
Vocal refrain by Bill Stoker
LICENSED BY MFR. UNDER U.S. PATS. 1643705, 1837544, 2130234, RE-16528 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES.
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SEE DETAILED NOTICE ON ENVELOPE
RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.


Etna
RECORDS
ET 5002 A
Polka
STELLA
(N. Paone)
ETNA ORCHESTRA
1255
MFD BY ETNA RECORDING CO INC • NEW YORK N Y


Etna
RECORDS
ET 5002 B
Mazurka
LUNA
(N. Paone)
ETNA ORCHESTRA
1256
MFD BY ETNA RECORDING CO. INC. • NEW YORK, N.Y.


TRADE La Belle MARK
La Belle
PRICE 85 CENTS
Duet
FIRST WALTZ
A. L. 5075
MADE IN U.S.A.
LA BELLE PHONOGRAPH CORPORATION - NEW YORK - N.Y.


TRADE
La Belle.
MARK
La Belle
PRICE
85 CENTS
Accordion Duet
SELECTIONS FROM "FAUST"
A. L. 5075--
MADE IN U.S.A.
LA BELLE PHONOGRAPH CORPORATION - NEW YORK - N.Y.


Columbia
Columbia Records
Grafonola
COLUMBIA
LY
Price in U. S., 85c.
Price in Canada, 90c.
Tenor Solo
Orchestra Accompaniment
TAKE ME BACK TO THAT ROSE COVERED SHACK
(Jenter and Ager)
Sung by LEWIS JAMES
A2666
78076
COLUMBIA GRAPHOPHONE COMPANY
PATENTED MADE UNDER ONE OR MORE OF THE FOLLOWING U.S. LETTERS PATENT: DEC.10,1901, NOV.25,1902, JAN.2,1906, FEB.11,1908, AUG.11,1908, NOV.30,1909; OTHER PATENTS PENDING.


Columbia Records
Grafonola
COLUMBIA
LY
Price in U. S., 85c.
Price in Canada, 90c.
Tenor Solo
Orchestra Accompaniment
DON'T YOU REMEMBER THE DAY
(Hess)
Sung by
LEWIS JAMES
A2666
78009
PATENTED: MADE UNDER ONE OR MORE OF THE FOLLOWING
COLUMBIA GRAPHOPHONE COMPANY
PATENT: DEC.10.1901, NOV.25,1902 JAN.2,1906
AUG.11,1903, NOV.30,1909; OTHER PATENTS PENDING.


FULL-RANGE
RECORDING
Brunswick
MADE IN U.S.A - NOT LICENSED FOR RADIO BROADCAST
(B 19690)
Fox Trot
CROSS COUNTRY HOP
-Will Hudson-
HUDSON - DELANGE
ORCHESTRA
7743
U.S. PATENT 1,637,544
M. DE F. MARCA INDUSTRIAL REGISTRATA
© BRUNSWICK RECORD CORP.


Brunswick
MADE IN U.S.A - NOT LICENSED FOR RADIO BROADCAST
(B 19689)
Fox Trot
GRAB YOUR PARTNER AND SWING
-Will Hudson-Irving Mills-
HUDSON - DELANGE
ORCHESTRA
7743
U.S. PATENT 1.637.544
M. DE F. MARCA INDUSTRIAL REGISTRATA
© BRUNSWICK RECORD CORP.



BELL

REG. U.S. PAT. OFF.

436—A

Fox trot

IN A LITTLE GARDEN

(Whittemore & Iula)

ROSELAND DANCE ORCHESTRA

MANUFACTURED BY BELL RECORD CORPORATION



BELL

REG. U.S. PAT. OFF.

436—B

Fox-trot

CHICK CHICK CHICKEN

(Holt-McChee-King)

ROSELAND DANCE ORCHESTRA

MANUFACTURED BY BELL RECORD CORPORATION


MANUFACTURED BY CAPITOL RECORDS, INC. • U.S.A.
LICENSED BY AMERICAN TRACK ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPH IN HOMES. MANUFACTURER AND ORIGINAL PURCHASER AGREE THIS RECORD SHALL NOT BE RESOLD OR PLAYED ON ANY JUKEBOX PHONOGRAPH
Capitol
REG. U. S. PAT. OFF.
(3945)
Y
Vocal By
Deuce Spriggens
SUNFLOWER
(Mack David)
DEUCE SPRIGGENS
With Tex Williams' Orchestra
15405


MANUFACTURED BY CAPITOL RECORDS, INC. U.S.A.
LICENSED BY MANUFACTURER ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES. MANUFACTURER AND ORIGINAL PURCHASER AGREE THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE
Capitol
REG. U. S. PAT. OFF.
(3946)
Z
Vocal By
Deuce Spriggens
And Chatter With
Tex Williams
RED HOT MAMA
(Deuce Spriggens-Margaret Taylor)
DEUCE SPRIGGENS
With Tex Williams' Orchestra
15405


BEACON
REG. U.S. PAT. OFF.
UNBREAKABLE
(Under Normal Use)
9139
(DA-150)
BMI
DON'T CRY, LITTLE GIRL!
(Virginia Walsh)
DICK TODD
And The Song Spinners
With Orchestral Accompaniment
Published by
Beacon Music Co., N.Y.
MANUFACTURED AND LICENSED BY BEACON RECORD CO., N.Y.C. (MFR.)
ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES
ORIGINAL PURCHASER AGREES THIS RECORD SHALL NOT BE RESOLD FOR ANY OTHER PURPOSE


LICENSED BY BEACON RECORD CO., N. Y. C. (MFR.) ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOME
BEACON
REG. U.S. PAT. OFF.
UNBREAKABLE
(Under Normal Use)
9139
(DA-151)
ASCAP
NIGHTY-NIGHT
(Joe Davis)
DICK TODD
And The Song Spinners
With Orchestral Accompaniment
Published by
JOE DAVIS, N. Y.
MANUFACTURER AND ORIGINAL PURCHASER AGREES THIS RECORD SHALL NOT BE RESOLD FOR ANY OTHER PURPOSE


DECCA
SAMPLE COPY- NOT FOR SALE
MANUFACTURED BY
RDS, INC. NEW YORK U.S.A.
Vinrob Music Co.
Time 2:49 (ASCAP)
Vocal
With Chorus
And Orchestra
WHY DO I CRY ?
(Norman Gimbel-Bill Darnel)
BILL DARNEL
With
Orchestra And Chorus
Directed By BOB AUSTIN
28505
(83596)
(2:49)


DECCA
SAMPLE COPY; NOT FOR SALE
REG. U.S. PAT. OFF.
MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.
Leeds Music Corp.
Time 2:40 (ASCAP)
Vocal
With Chorus
And Orchestra
I MISS YOU SO
(Jimmy Henderson-Bertha Scott-Sid Robin)
BILL DARNEL
With
Orchestra And Chorus
Directed By BOB AUSTIN
28505
(83595)
(2:40)


AL
B-37-1
SAM
NOT FOR SALE
MANUFAC.
RECORDS, INC., NEW YORK, U.S.A.
Gale & Gayles Inc.
Time 2:56 (BMI)
60367
(L 5970)
BETWEEN TWO TREES
(Virginia Walsh-Ted Johnson)
HARRY BABBITT
Vocal
With Orchestra Directed By
George Cates
(2:56)
156


SAMPLE
NOT FOR SALE
MANUFACTURED
RECORDS, INC., NEW YORK, U.S.A.
A Subsidiary of DECCA RECORDS, INC.
B-37-1
Pickwick Music Corp.
Time 2:53 (ASCAP)
60367
(L 5912) ★
MY DEAR ONE
(Bernie Grossman-Guy Lombardo-Arthur Sizemore)
HARRY BABBITT
Vocal
With The Mellomen
And Orchestra Directed By
George Cates
(2:53)
156
MADE IN U.S.A.

RHYTHM RECORDS

RR-115

CALLED BY;

WADE DRIVER
2542 PALO PINTO
HOUSTON, TEXAS 77080
(713) 462-1120

"SOME BROKEN HEARTS NEVER MEND"

OPEN×BREAK×CLOSE

CIRCLE:
×COFFEE BLACK, CIGARETTE
××START THIS DAY, LIKE ALL THE REST
LEFT ALLEMANDE DOSADO NOW
LEFT ALLEMANDE, WEAVE THE RING
SOME BROKEN HEARTS NEVER MEND
DOSADO AND PROMENADE MY FRIEND
SOME TEARS WILL NEVER DRY
AND MY LOVE FOR YOU WILL NEVER DIE

FIGURE:

FOUR LADIES CHAIN, THREE QUARTERS ROUND
1&3 (2&4) PROMENADE HALF WAY AROUND
COME DOWN THE MIDDLE AND SQUARE THRU IT'S FOUR NOW
GO ALL THE WAY AND THEN, GO RIGHT AND LEFT THRU
PASS THRU, TRADE BY, AND GO LEFT ALLEMANDE
DOSADO AND PROMENADE LAND
SOME TEARS WILL NEVER DRY
AND MY LOVE FOR YOU WILL NEVER DIE

TAG: YES, MY LOVE FOR YOU WILL NEVER DIE

ADDITIONAL LYRICS:

×RENDEVOUS, IN THE NIGHT
××AND A WILLING WOMAN, TO HOLD ME TIGHT

RHYTHM RECORDS - 2542 PALO PINTO, HOUSTON, TEX. 77080

DIANE TABER

"I Don't Want To Need You Anymore"

&

"The Summer Knows"

movie theme from "Summer of '42"

Arranged and Conducted by Dick Fadale



GP Records
515 - Stereo

Glenn Productions, 157 W. 57th St. NYC 10019 (21[illegible]6585

DIANE TABER

"I Don't Want To Need You Anymore"

&

"The Summer Knows"

movie theme from "Summer of '42"

Arranged and Conducted by Dick Fadale



GP Records
515 - Stereo

Glenn Productions, 157 W. 57th St. NYC 10019 (21[illegible]6585


GP
RECORDS
GP-515
Side One
Prod. by Ben Arrigo
& Joe Bongi, Jr.
STEREO
WB Music Corp.
ASCAP
Time: 2:29
HEC 10-20-1
THE SUMMER KNOWS
from the WARNER BROS. film "SUMMER OF '42"
(Marilyn & Alan Bergman - Michel Legrand)
DIANE TABER
A GLENN PRODUCTION
157 W. 57th St., NYC 10019


GP
RECORDS
GP-515
Side Two
Prod. by Ben Arrigo
. & Joe Bongi, Jr.
STEREO
N.S. Beaujolais
Music Inc.
ASCAP
Time: 2:45
I DON'T WANT TO NEED YOU ANYMORE
(Sally Eaton - George Brackman)
DIANE TABER
A GLENN PRODUCTION
157 W. 57th St., NYC 10019



THE Sets In Order
AMERICAN
SQUARE DANCE
SOCIETY

1984

FIVE MINUTE HOEDOWN

HD-93

BILLY JOHN

(Courtesy of Wagon Wheel Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to The Sets in Order American Square Dance Society

45 RPM

THE Sets in Order
AMERICAN
SQUARE DANCE
SOCIETY

1984

FIVE
MINUTE
HOEDOWN



HD-94

FREDDIE'S
FANCY

(Courtesy of
Wagon Wheel
Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to
The Sets in Order American
Square Dance Society

45 RPM

THE Sets in Order
AMERICAN
SQUARE DANCE
SOCIETY



1984

FIVE MINUTE HOEDOWN

HD-91

DON'S DILEMMA

(Courtesy of Wagon Wheel Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to The Sets in Order American Square Dance Society

45 RPM

THE Sets In Order
AMERICAN
SQUARE DANCE
SOCIETY

1984

FIVE MINUTE HOEDOWN



HD-92

DON'S DREAM

(Courtesy of Wagon Wheel Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to The Sets in Order American Square Dance Society

45 RPM


Blue Star
For
Square Dancin
2051-A
(VMNP-7005)
Singing Call
Called
DON'T WORRY ABOUT THE MULE,
LOAD THE WAGON
Key C: Time: 3:43, Tempo 130
CALLER: DAVE TAYLOR
MUSIC: BAYOU RAMBLERS
Merbach Record Service
Houston, Texas


Blue Star
For Square Dancing
Merrbach Record Service
Houston, Texas
2051-B
(VMNP-7006)
Singing Call
Instrumental
DON'T WORRY ABOUT THE MULE, LOAD THE WAGON
Key C: Time: 3:43, Tempo 130
INSTRUMENTAL
MUSIC: BAYOU RAMBLERS


Tear
Running Bear
Music &
Kahoona Tunes,
Inc. BMI
Time: 2:25
TM 518
(TM 518A)
TRYIN' TO GET TO YOU
(S. Couto, R. Mancini, R. Calitri)
THE FEATHERS
Produced by N. Marzano, J. Calvert
A Big Kahoona Production
A Product Of Kasenetz-
Katz Assoc. Inc.
A Product of Kasenetz-Katz Assoc., Inc.
Exclusively Distributed by Buddah Records


TEAM
Running Bear
Music &
Kahoona Tunes,
Inc. BMI
Time: 2:20
TM 518
(TM 518B)
MY BABY'S SOUL GOOD
(P. Naumann, N. Marzano, J. Calvert)
THE FEATHERS
Produced by N. Marzano, J. Calvert
A Big Kahoona Production
A Product Of Kasenetz-
Katz Assoc. Inc.
A Product of Kasenetz-Katz Assoc., Inc.
Exclusively Distributed by Buddah Records

YOU CAME JUST IN TIME

(Strickland/Patterson)

SOUL POWER



118 Soul Power
(SL 2423)
Su-Ma/Rogan
(BMI)
Time: 2:37
Producer:
B. Patterson
Arranger:
B. Patterson/
B. Marshall/
R. Dilulio
STEREO

Soul Power
℗ 1973 Jewel
Record Corp.

TOMMIE YOUNG

From Album #3316
Recorded at Sound/City,
Shreveport, La.

YOU CAN'T HAVE YOUR CAKE (AND EAT IT TOO)

(Strickland/Patterson)

Play This Side

SOUL POWER



118 Soul Power
(SL 2424)
Su-Ma/Rogan
(BMI)
Time: 3:31
Producer:
B. Patterson
Arranger:
B. Patterson/
B. Marshall/
R. Dilulio
STEREO

Soul Power
℗ 1973 Jewel
Record Corp.

TOMMIE YOUNG

From Album #3316
Recorded at Sound/City,
Shreveport, La.


HOUSE OF
range
Notes of Gold, Inc.—ASCAP
Time 2:27
Produced by Bill Crump & Allen Orange
HO45-2401
(HO-3-A-GD)
MONO
DON'T MARRY A FOOL
(Vernon Davis-Reuben Bell)
GEATER (Jeater) DAVIS
Division of Santo Records, Inc.
Hotel King Cotton, Memphis, Tenn.


HOUSE OF
range
Notes of Gold,
Inc.—ASCAP
Time 2:37
Produced by
Bill Crump &
Allen Orange
HO45-2401
(HO-4-B-GD)
MONO
SWEET WOMANS LOVE
(Reuben Bell-Vernon Davis)
GEATER (Jeater) DAVIS
Division of Santo Records, Inc.
Hotel King Cotton, Memphis, Tenn.

RCA

LANA CANTRELL

Arranged and conducted by
Artie Butler

Producer: Mike Berniker



STEREO
PLUG
74-0173

NOT
FOR SALE

George Pincus
& Sons Music
Corp., ASCAP
XPKS-4376

3:00

IF I SAY NO
(Ahlert-Carr)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA

LANA CANTRELL

Arranged and conducted by
Artie Butler

Producer: Mike Berniker



STEREO

74-0173

NOT FOR SALE

T. B. Harms
Co., ASCAP
XPKS-4378

2:25

ALL THE THINGS YOU ARE

(Kern-Hammerstein)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

I LOVE TO DREAM

(A. Tilmon)

Promotion Copy
Not For Sale

E 614
Bridgeport
Music, Inc.
(BMI)
Time: 2:53
(E 3032)

Arranged &
Conducted By
A. Tilmon &
J. Allen



EASTBOUND
RECORDS

COMPATIBLE
STEREO

A. C. TILMON

A KATOUZZION PRODUCTION
For Eastbound Records, Inc.
℗1973 EASTBOUND
RECORDS, INC.
DETROIT, MICHIGAN

DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.

PALOMAR

Pub: Englewood
Publishing, Inc.
BMI
Time: 2:30
PA 206

45 - 2203V

PROMOTIONAL
COPY

NOT FOR SALE

MEXICAN PEARLS

(Randi; Mikolas)

DON RANDI

Produced by Camarata

DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

PALOMAR



Pub: E. H. Morris
& Co., Inc.
ASCAP
Time: 2:36
PA 207

45 - 2203V

PROMOTIONAL
COPY

NOT FOR SALE

I DON'T WANNA BE KISSED

(Elliot; Spina)

DON RANDI

Produced by Camarata

DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

EXOTIC RECORDS

Lou-Jean
Music BMI
2:57
45 RPM



EX 8010A
arr. & dir.
by Arhtur Braun

LOVE IS THE STRONGEST THING

(Arthur Braun)

OTIS MATTHEW

An Exotic Production

EXOTIC RECORDS



Lou-Jean
Music BMI
1:54
45 RPM

EX 8010B
arr. & dir.
by Arthur Braun

I DON'T MAKE MUCH MONEY

(Otis Matthew)

OTIS MATTHEW

An Exotic Production


bell
B-910
Time: 2:28
Arranged by
Billy Strange
Screen Gems-
Columbia Music,
Inc. BMI
9646
I THINK I LOVE YOU
(Tony Romeo)
THE PARTRIDGE FAMILY
STARRING SHIRLEY JONES
Featuring David Cassidy
Prod by Wes Farrell for Coral Rock
Productions, Inc.
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


bell
Screen Gems-
Columbia Music,
Inc. BMI
9647
B-910
Time. 2,45
Arranged by
Billy Strange
SOMEBODY WANTS TO LOVE YOU
(Mike Appel-Jim Cretecos-Wes Farrell)
THE PARTRIDGE FAMILY
STARRING SHIRLEY JONES
Featuring David Cassidy
Prod. by Wes Farrell for Coral Rock
Productions, Inc.
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


ATLANTIC
45 R.P.M.
45-2794
INSTRUMENTAL
Pub., Marmoney, BMI
Time: 2:57
EVA
1-24-72
ST-A-20886 SP
PLUG SIDE
STEREO
TELL IT
(Grant Reed)
MONGO SANTAMARIA
Arranged & Conducted by Marty Sheller
Produced by Joel Dorn
Recorded at Regent Sound Studios and
Atlantic Recording Studios,
New York, N.Y.
From Atlantic LP 1581
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


ATLANTIC
45 R.P.M.
45-2794
INSTRUMENTAL
Pub., Marmoney, BMI
Time: 3:00
ST-A-20384 SP
STEREO
HIPPO WALK
(Marty Sheller, Neal Creque, Joel Dorn, Lewis Hahn)
MONGO SANTAMARIA
Arranged & Conducted by Marty Sheller
Produced by Joel Dorn
Recorded at Regent Sound Studios and
Atlantic Recording Studios,
New York, N.Y.
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

GOT IT HERE TO GIVE

(Billy Olive-Kenny Nolan)

Promotional Copy



Richbare Music CO. BMI 9819

AMOS RECORDS, INC.

AJB 158

Time: 3:08

Arranged by: Billy Olive

BILLY OLIVE

Produced by Dick Glasser for Dick Glasser Productions

DIST. BY BELL RECORDS, A DIV. OF COLUMBIA PICTURES INDUSTRIES, INC., N.Y.C.

STUDY IN A GREY AFTERNOON

(Billy Olive-Ken Polacheck)

Promotional Copy

Richbare Music Co. BMI 9870



AMOS RECORDS, INC.

AJB 158

Time 3:03

Arranged by: Billy Olive

BILLY OLIVE

Produced by Dick Glasser for Dick Glasser Productions

DIST. BY BELL RECORDS, A DIV. OF COLUMBIA PICTURES INDUSTRIES INC., N.Y.C.


DUNHILL
abc
RECORDS
Publisher:
ABC/Dunhill
Music, Inc.
& Rall Music
(BMI)
(45-01693-S)
Arranged by
Gil Askey
STEREO
D-4376
Time: 3:47
PRODUCED BY
STEVE BARRI/
DENNIS
LAMBERT/
BRIAN POTTER
"ONE WOMAN MAN"
(L. Perry/P. Townsend)
LAWRENCE PAYTON
©1972/73, ABC
Records, Inc.


DUNHILL
abc
RECORDS
®
Publisher:
ABC/Dunhill
Music, Inc.
& Rall Music
(BMI)
(45-01694-S)
Arranged by
Gil Askey
STEREO
D-4376
Time: 4:42
PRODUCED BY
STEVE BARRI/
DENNIS
LAMBERT/
BRIAN POTTER
"LOVE MAKES YOU HUMAN"
(V. Benson/R. Benson/Len Perry)
LAWRENCE PAYTON
©1972/73, ABC
Records, Inc.


MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.
THERE IT IS
(Leo Graham)
From Brunswick Album BL 754198 "THERE IT IS"
STEREO
B 55507
(7-512)
Brunswick
Julio-Brian
Music, Inc.
BMI
Time: 3:15
LIONEL HAMPTON
Arr: James Mack - Willie Henderson
Produced By Sonny Sanders
℗ 1973 Brunswick Record


MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP. NEW YORK, U.S.A.
HAPPINESS
(Hamilton Bohannon - Andrea Bohannon)
From Brunswick Album BL 754198 "THERE IT IS"
STEREO
B 55507
(7-515)
Brunswick
Hog Music, Inc. ASCAP
Time: 3:45
LIONEL HAMPTON
Arr: Hamilton Bohannon
Produced By Sonny Sanders
℗ 1973 Brunswick Record

Chocolate City



STEREO
CC 001
(001-A)
Charles K. Harris Music Co., Inc. ASCAP
Time: 3:30

CAMEO

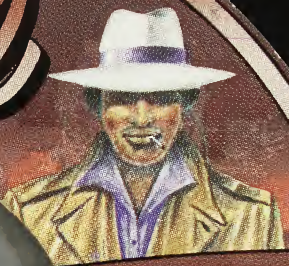
Produced by
Larry Blackmon
and Johnny Melfi
SIDE A

"FIND MY WAY"
(John Melfi)

℗ 1975 Casablanca Records, Inc.
Chocolate City Records

Manufactured and Distributed by Casablanca Records, Inc., 1112 North Sherbourne Drive, Los Angeles, California 90069. Made in U.S.A.

Chocolate City



STEREO
CC 001
(001-B)
Scarmalgia
Music Co.,
ASCAP
Time: 4:32

CAMEO

Produced by
Larry Blackmon
and Johnny Melfi
SIDE B

"GOOD COMPANY"
(John Melfi)

℗1975 Casablanca Records, Inc.
Chocolate City Records

Manufactured and Distributed by Casablanca Records, Inc., 1112 North Sherbourne Drive, Los Angeles, California 90069. Made in U.S.A.

abc Records™

A

Publisher:
American
Broadcasting
Music, Inc. &
DaAnn Music
(ASCAP)
(45-16680-S)

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
ABC-12053
Time: 3:30
(Intro: :05)

PRODUCED BY
DAVE
CRAWFORD
Arranged by
Wade Marcus

"FRIENDS"

(From the LP "Friends")
(D. Crawford/C. Mann/W. Boulware)

B. B. KING

℗1974, ABC
Records, Inc.

abc Records™

A

Publisher:
American
Broadcasting
Music, Inc. &
DaAnn Music
(ASCAP)
(45-16680-M)

PROMOTIONAL
COPY NOT
FOR SALE



MONO
ABC-12053
Time: 3:30
(Intro: :05)

PRODUCED BY
DAVE
CRAWFORD
Arranged by
Wade Marcus

"FRIENDS"

(From the LP "Friends")
(D. Crawford/C. Mann/W. Boulware)

B. B. KING

℗1974, ABC
Records, Inc.

Polydor

PD-14223
PD-14223-A
2066 431
Time: 3:30

SOUL I
A JAMES BROWN PRODUCTION

Dynatone Pub. Co./ Belinda Music, Inc. Unichappell & Co. Agent (BMI)

STEREO



JAMES BROWN-
THE GODFATHER
OF SOUL
Produced by
James Brown
Arranged by
James Brown
& Fred Wesley

THE PAYBACK – PART I
(James Brown-Fred Wesley-John Starks).
JAMES BROWN
From the Polydor LP
"The Payback"
PD 2-3007

©1973 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED NEW YORK, N.Y.

Polydor

STEREO

PD-14223
PD-14223-B
2066 431
Time: 4:07

SOUL I

A JAMES BROWN PRODUCTION

Dynatone Pub. Co./ Belinda Music, Inc. Unichappell & Co. Agent (BMI)



JAMES BROWN-
THE GODFATHER
OF SOUL

Produced by
James Brown
Arranged by
James Brown
& Fred Wesley

THE PAYBACK – PART II

(James Brown-Fred Wesley-John Starks)

JAMES BROWN

From the Polydor LP
"The Payback"
PD 2-3007

℗ 1973 POLYDOR INCORPORATED

MANUFACTURED BY POLYDOR INCORPORATED NEW YORK N


DUNHILL
PROMOTIONAL COPY
NOT FOR SALE
Dick James Music Limited (BMI) (45-01099)
D-4084
Time 2:35
15
C3Y2
LET'S LIVE FOR TODAY
THE GRASS ROOTS
Produced by Steve Barri & P. F. Sloan
A SUBSIDIARY OF ABC RECORDS, INC. NEW YORK, N.Y. 10019 MADE IN U.S.A.


DUNHILL
PROMOTIONAL COPY
NOT FOR SALE
Trousdale Music Publishers Inc. (BMI) (45-01100)
D-4084
Time 2:40
DEPRESSED FEELING
(Warren Entner)
THE GRASS ROOTS
Produced by Steve Barri & P. F. Sloan
A SUBSIDIARY OF ABC RECORDS, INC. NEW YORK, N.Y. 10019 MADE IN U.S.A.

UNITED ARTISTS RECORDS



WEST COAST REVIVAL

Produced by
H. Scott, L. Jordan,
for
War Productions, Inc.

50839
(UAST-8276)
2:59

FAR OUT

STOP, THINK, GET IT TOGETHER

(Robinson, James, Oliver, Taylor)
War Music, Inc. ASCAP
D. Lappas, Engineer

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •

UNITED ARTISTS RECORDS



WEST COAST REVIVAL

Produced by H. Scott, L. Jordan, for War Productions, Inc.

50839
(UAST-8277)
3:37

FAR OUT

BEAUTIFUL GIRL

(Goldstein, War)
Far Out Music, Inc. ASCAP
D. Lappas, Engineer

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


BANG
RECORDS
Jab Music
(BMI)
(10194)
PROMOTIONAL
COPY
B-577
Time: 2:52
NOT FOR SALE
BRING BACK THE DAYS
(Alex Campbell)
TODAYS TOMORROW
Prod. by A Teen Town Production
Supervised by Jon Hall
Div of Web IV Music Inc. 1650 B'way N.Y. N.Y.

BANG
RECORDS



Lovetruth Music
(BMI)
(10193)

PROMOTIONAL
COPY

B-577
Time: 2:28

NOT FOR SALE

WITCHI TAI TO

(Jim Pepper)

TODAYS TOMORROW

Prod. by A Teen Town Production
Supervised by Jon Hall

Div of Web IV Music Inc. 1650 B'way N.Y. N.Y.


fame
Recorded at Fame
Recording Studios
603 E. Avalon Ave.
Muscle Shoals, Ala.
Fame Publishing
Company, Inc.
BMI-2:59
1457
(45-72529)
Produced by:
RICK HALL
MY DESIRES ARE GETTING THE BEST OF ME
(George Jackson-Raymond Moore)
GEORGE JACKSON
MFD BY CAPITOL RECORDS, INC.


WESTWIND
RECORDS
BUCKHORN
MUSIC, INC.
(BMI)
Produced by
M. David Bell
STEREO
WS-7911
(W9KS-1000)
3:49
(Intro: 0:10)
℗1979
Westwind
Records
ONE DAY AT A TIME
(Marijohn Wilkin - Kris Kristofferson)
MARILYN SELLARS


WESTWIND
RECORDS
KECA
MUSIC, INC.
(ASCAP)
Produced by
M. David Bell
STEREO
WS-7911
(W9KS-1001)
3:29
(Intro: 0:09)
℗ 1979
Westwind
Records
STORMS
OF TROUBLED TIMES
(Jim Weatherly)
MARILYN SELLARS


Blue Candle
Tm
1526
STEREO
1526—A
Time 3:45
Produced by:
Clarence Reid &
George
"Chocolate" Perry
Sherlyn Pub.
Co., Inc. (BMI)
Engineer:
Marsha Radcliffe
P 1977,
T.K. Productions,
Inc.
From the LP
"All About Love"
(Blue Candle-55058)
JAZZ FREAK
(Clarence Reid)
PAULETTE REAVES
DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010

Blue Candle (Tm)



1526
STEREO
1526—B
Time 2:39
Produced by:
Clarence Reid
Sherlyn Pub. Co., Inc. (BMI)
Lindseyanne Music (BMI)
Engineer:
Marsha Radcliffe

(P) 1977,
T.K. Productions, Inc.

From the LP
"All About Love"
(Blue Candle-55058)

IT'S HARD TO DANCE
(With A Broken Heart)

(C. Reid-P. Reaves)

PAULETTE REAVES

DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010


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MAM
Leeds Music
Corp. ASCAP
XDR 50063
Time: 2:50
3616
Produced by
Glenn Shorrock
℗1971
Promotional
Copy
Not For Sale
LET'S GET THE BAND TOGETHER
(G. Shorrock)
GLENN SHORROCK
DISTRIBUTED BY LONDON® RECORDS, INC.

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MAM



Leeds Music
Corp. ASCAP
XDR 50064
Time: 4:00

3616
Produced by
Glenn Shorrock

℗ 1971

Promotional
Copy
Not For Sale

CONTEMPORY CAVE MAN

(G. Shorrock)

GLENN SHORROCK

DISTRIBUTED BY LONDON® RECORDS, INC.

JUL 2 9 1975

THE CHOICE FOUR

Arranged and conducted by Van McCoy

Produced by Van McCoy For Sag Productions

RCA



STEREO
JH-10342
(PB-10342)
PB-10342-A

NOT FOR SALE

Wren Music, BMI

3:17

Intro :13
End: Fade

WHEN YOU'RE YOUNG AND IN LOVE

(from "The Choice Four" album)
(Van McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗1975 RCA RECORDS

JUL 29 1975

RCA

THE CHOICE FOUR

Arranged and conducted by Van McCoy

Produced by Van McCoy For Sag Productions



MONO
JH-10342
(PB-10342)
PA-10342-C

NOT FOR SALE

Wren Music, BMI

3:17
Intro :13
End: Fade

WHEN YOU'RE YOUNG AND IN LOVE

(from "The Choice Four" album)
(Van McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1975 RCA RECORDS


TODDLIN' TOWN
RECORDS
Vapac
BMI - 2:30
4019
Produced by
A. Williams
I GET A GROOVE
(John Craig & Leroy Betton)
THOMAS EAST &
FABULOUS PLAYBOYS
112
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Vapac
BMI - 2:38
4020
YOU'RE WHAT'S HAPPENING
(Andre Williams)
THOMAS EAST &
FABULOUS PLAYBOYS
112
1827 S. MICHIGAN AVE. - CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605

SOUL FIESTA

(Mike Menke)



K-2011

ASCAP

2:36

THE APOSTLES

A-Dorna Production

K-12024

TRDM® KAPP RECORDS, a division of Universal City Records, Inc. MFR'D BY KAPP RECORDS, N.Y.

RCA

ROB GALBRAITH

Horns arranged by Tommy Smith
Strings arranged by D. Bergen White
Produced by Rob Galbraith for Kondo Productions, Inc.



STEREO
PB-10324
PB-10324-A

Victor

Combine Music Corp., BMI
3:39

I GOT THE FEVER
(Rob Galbraith)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1975 RCA RECORDS

CHISa™

C 8012
CHI-124
Semenya
Music, BMI
Time: 2:35



Produced by
Hugh Masekela
& Stewart
Levine
In Album
"Letta" CS 805

N/HC 5-12-71

PROMOTIONAL
NOT FOR SALE

I WON'T WEEP NO MORE

(C. Semenya, O. Drake)

LETTA

Exclusively Distributed by Motown Record Corp.

CHISA™

C 8012

CHI-125
Semenya
Music, BMI
Time: 3:18



Produced by
Hugh Masekela
& Stewart
Levine
In Album
"Letta" CS 805

PROMOTIONAL
NOT FOR SALE

YOU TOUCHED ME

(C. Semenya, M. Dancy)

LETTA

Exclusively Distributed by Motown Record Corp.


Fiesta
RECORD COMPANY
NEW YORK, U. S. A.
UNBREAKABLE
45 R.P.M.
RECORD NO.
45-064
F 112
Time 2:40
Cha Cha Cha
THE SECRETARY'S CHA CHA CHA
(Las Secretarias)
(Pepe Luiz)
MONCHITO
And His Mambo Royals


Fiesta
RECORD COMPANY
NEW YORK, U. S. A.
UNBREAKABLE
45 R.P.M.
RECORD NO.
45-064
F 113
Time 2:36
Cha Cha Cha
THE ICE CREAM MAN
(Mantecadito)
MONCHITO
And His Mambo Royals


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Brunswick Record Corp. New York U.S.A.
Brunswick
Vocal With Instrumental Accompaniment Directed By WILLIE HENDERSON Arranged By SONNY SANDERS
755415
(3:20)
STEREO
(7-121,400)
Lion Pub. Co. Inc. (BMI)
Promotion Copy Not For Sale
SAVING MY LOVE FOR YOU
(Don D. Robey)
ERMA FRANKLIN
PRODUCED BY CARL DAVIS & EUGENE RECORD


Reg. U.S. Pat. Off. Marca Registrada Mfr'd
by Brunswick Record Corp. New York U.S.A.
Brunswick
Vocal With
Instrumental
Accompaniment
Directed By
WILLIE HENDERSON
Arranged By
SONNY SANDERS
755415
(2:55)
STEREO
(7-121,402)
Dakar Prod. Inc.-
BRC Music
Corp. (BMI)
Promotion Copy
Not For Sale
YOU'VE BEEN CANCELLED
(Erma Franklin)
ERMA FRANKLIN
PRODUCED BY CARL DAVIS &
EUGENE RECORD


SILLY OL' ME
(Mark and Kent McNeel)
Capitol
RECORDS
Dunaway
Music Corp.
ASCAP-2:35
2262
(45-59943)
BROTHER MAKES TWO
Produced by:
Wayne Shuler and
Al De Lory
MFD. BY CAPITOL RECORDS, INC. U.S.A.


DON'T ABUSE ME
(Mark and Kent McNeel)
Capitol
RECORDS
Dunaway
Music Corp.
ASCAP-2:15
2262
(45-59945)
BROTHER MAKES TWO
Produced by:
Wayne Shuler and
Al De Lory


ClinTone
RECORDS
Pub.,
Moonsong,
Cotillion,
B M I
Time: 3:06
CT-003
CL-20992-PL
VOCAL
I CAN FEEL MY LOVE COMIN' DOWN
(Sam Dees)
ROZETTA JOHNSON
Prod. by Sam Dees For
Showtime Productions, Inc.
Arr. by Dale Warren
DIST. BY ATCO, DIV. OF ATLANTIC RECORDING CORP., 1841 B'WAY, N.Y., N.Y.


SOMEBODY'S GOT TO GO
(B. Martin-C. Lawton-E. McCall)
NOT FOR SALE
PROMOTIONAL RECORD
Capitol RECORDS
Mabel Lawton Music/Mardix Music
BMI-2:40
Produced by: CLARENCE LAWTON
THE COMMOTIONS
Arranged by B. Martin
P-2471
(45-72013)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • T.M. Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

Epic



STEREO
45 RPM

DEMONSTRATION
NOT FOR SALE

8-50678
ZSS 165246
℗ 1979 CBS Inc.
3:37
Publisher:
Hey Skimo
Music Co.
(BMI)

A CHOCOLATE JAM

-L. N. Chancler- Taken From The Epic Lp:
"THE SPREAD OF THE FUTURE" JE 35746

THE CHOCOLATE JAM CO.

Produced by Leon "Ndugu" Chancler
for Drumsong Productions, Inc.

"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.


Epic
MONO
45 RPM
DEMONSTRATION
NOT FOR SALE
8-50678
ZSP 165245
℗ 1979 CBS Inc.
3:37
Publisher:
Hey Skimo
Music Co.
(BMI)
A CHOCOLATE JAM
-L. N. Chancler- Taken From The Epic Lp:
"THE SPREAD OF THE FUTURE" JE 35746
THE CHOCOLATE JAM CO.
Produced by Leon "Ndugu" Chancler
for Drumsong Productions, Inc.
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.


Sussex
Interior Music/
Van McCoy
Music Inc.
(BMI)
Intro: :11
Time: 2:35
STEREO
SUX 229
(SUXS 229 A)
*DUAL "45"
NOT FOR SALE
SCANDAL IN BEDROCK
(Joe Cobb And Van McCoy)
SHARON RIDLEY
Produced By Joe Cobb And
Van McCoy For Blue Ribbon
Productions
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist. by Buddah Records, 1650 Broadway, N.Y. 10019


sussex
Interior Music/
Van McCoy
Music Inc.
(BMI)
Intro: :11
Time: 2:35
MONO
SUX 229
(SUX 229 A)
NOT FOR SALE
SCANDAL IN BEDROCK
(Joe Cobb And Van McCoy)
SHARON RIDLEY
Produced By Joe Cobb And
Van McCoy For Blue Ribbon
Productions
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist. by Buddah Records, 1650 Broadway, N.Y. 10019


GIRLS ARE OUT TO GET YOU
(Curtis Mayfield)
THE FASCINATIONS
Prod. by Curtis Mayfield
Curtom Music
BMI - 1:58
7714-A-1
MAYFIELD
MAYFIELD RECORDS • DISTRIBUTED BY CALLA RECORDS INC.


YOU'LL BE SORRY
(Guy Draper-Curtis Mayfield)
THE FASCINATIONS
Prod. by Curtis Mayfield
Camad Music
BMI - 2:37
714-B
MAYFIELD
MAYFIELD RECORDS • DISTRIBUTED BY CALLA RECORDS INC.


BURBANK, HOME OF WARNER BROS. RECORDS
PROMOTION NOT FOR SALE
MONO
WBS 8243
(UMI 1008)
3:22
I BAND
Produced by Johnny Powers & Eric Morganson for Nassau Productions, Ltd.
JUNGLE WALK
(Buzzy Seaton)
Purusa Music-ASCAP
℗1976 Warner Bros. Records Inc.
Warner Bros. Records Inc. • a subsidiary and licensee of Warner Bros. Inc. • 3300 Warner Blvd. Burbank, Calif. 91510 • a Warner Communications Company
Made in U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
PROMOTION NOT FOR SALE
HILLY GROOVE
I BAND
Produced by Johnny Powers & Eric Morganson for Nassau Productions, Ltd.
STEREO
WBS 8243
(UMI 1008)S
3:22
Made in U.S.A.
JUNGLE WALK
(Buzzy Seaton)
Purusa Music-ASCAP
℗1976 Warner Bros. Records Inc.
Warner Bros. Records Inc. • a subsidiary and licensee of Warner Bros. Inc. • 3300 Warner Blvd., Burbank, Calif. 91510 • a Warner Communications Company


20TH CENTURY
RECORDS
PROMOTIONAL COPY NOT FOR SALE
Stone Diamond Music Corp. (BMI)
Intro Time: 0:05
Total Time: 3:20
MONO
TC-2258
(M-2258-AM)
Produced & Arranged by Joe Wilson
DO YOU WANNA DO A THING
(J. Boyce - S. Harley - R. Griffith)
ANNIE BLUE
©1976 20th Century Records
20TH CENTURY-FOX RECORD CORP., 8544 SUNSET BLVD., LOS ANGELES, CALIF.


20TH CENTURY
RECORDS
PROMOTIONAL COPY NOT FOR SALE
Stone Diamond Music Corp. (BMI)
Intro Time: 0:05
Total Time: 3:20
STEREO
TC-2258
(M-2258-AS)
Produced & Arranged by Joe Wilson
DO YOU WANNA DO A THING
(J. Boyce - S. Harley - R. Griffith)
ANNIE BLUE
℗ 1976 20th Century Records
20TH CENTURY-FOX RECORD CORP., 8544 SUNSET BLVD., LOS ANGELES, CALIF.


RED COACH
RECORDS
"NEW YORK SOUND"
PROMOTION COPY
NOT FOR SALE
Blockbuster Music
Stephanye Music
BMI
Time: 2:55
Produced by:
Triumph Productions
Produced for:
Redd Coach Productions, Inc.
MONO
RC-810
RC-810-A
Ⓟ 1974 Red Coach Records
Executive Producer:
Gene Redd Jr.
IF YOU SHOULD EVER
(Barbara Mason)
RICHMOND INTERNATIONAL
NATIONALLY DISTRIBUTED BY RED-LITE RECORDS, DISTRIBUTING CORPORATION - 200 W. 57th St. N.Y.C. (10019)


RED COACH
RECORDS
"NEW YORK SOUND"
PROMOTION COPY
NOT FOR SALE
Blockbuster Music
Stephanye Music
BMI
Time: 2:55
Produced by:
Triumph Productions
Produced for:
Redd Coach Productions, Inc.
STEREO
RC-810
RC-810-A
℗ 1974 Red Coach Records
Executive Producer:
Gene Redd Jr.
IF YOU SHOULD EVER
(Barbara Mason)
RICHMOND INTERNATIONAL
NATIONALLY DISTRIBUTED BY RED-LITE RECORDS, DISTRIBUTING CORPORATION - 200 W. 57th St. N.Y.C. (10019)


INTERSTATE
95-102-A
Willhar Music
(BMI) 2:20
45 RPM
Arr. & Prod. by
Clyde Wilson
® 1972
BROKE UP MY HOME - Part 1
(Little Frankie)
LITTLE FRANKIE
Interstate 95 Record Co. &
Sonic Music Corp.


INTERSTATE
95-102-B
Willhar Music
(BMI) 2:20
45 RPM
Arr. & Prod. by
Clyde Wilson
® 1972
BROKE UP MY HOME - Part 2
(Little Frankie)
LITTLE FRANKIE
Interstate 95 Record Co. &
Sonic Music Corp.


ATLANTIC
45 RPM
45-2422
VOCAL
Pub., Preacher, BMI
Time: 2:28
A-11897 SP
PLUG SIDE
LOVIN' MAN
(Matt Moore-Dan Moore)
THE NIRVANA BANANA
Produced by Dan Moore & Jeff Thomas
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ATLANTIC
45 R.P.M.
45-2422
VOCAL
Pub., Preacher-
Pronto, BMI
Time: 2:05
A-11898 SP
RAINY DAY STAGEDOOR MAMA
(Jeff Thomas)
THE NIRVANA BANANA
Produced by Dan Moore &
Jeff Thomas
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ARC
COLUMBIA • ARC • COLUMBIA • ARC • COLUMBIA • ARC •
AMERICAN RECORDING COMPANY
© 1979
American
Recording
Company
STEREO
Intro. :15
3:16
Produced by
Al McKay for
Happy Music
Productions
Co-produced
by Jon
Lind
45 RPM
DEMONSTRATION
NOT FOR SALE
1-11146
ZSS 166496
Publisher:
McNally Music
Publishing
(ASCAP)
REN WOODS
I'M IN LOVE WITH YOU
-L. J. McNally- Taken From The Arc
Lp: "OUT OF THE WOODS"
JC 36123
"COLUMBIA" IS A TRADEMARK OF CBS INC / MARCA REG
ARC IS A TRADEMARK OF THE AMERICAN RECORDING COMPANY


Fantasy
Funky P.O.
Music/At-Home
Music-ASCAP
Time: 3:04
℗ 1976 Fantasy
Records
(F-774-A-S)
Fantasy 774
(Side A)
STEREO
Produced by
Wayne Henderson
for At Home
Productions
GHETTOS OF THE MIND
(Donald Hepburn-Pleasure)
Pleasure
® FANTASY RECORDS, BERKELEY, CALIFORNIA


Fantasy
Funky P.O.
Music/At-Home
Music-ASCAP
Time: 3:10
℗ 1976 Fantasy
Records
(F-774-B-S)
Fantasy 774
(Side B)
STEREO
Produced by
Wayne Henderson
for At Home
Productions
I'M MAD
(Dan Brewster-Pleasure)
Pleasure
® FANTASY RECORDS, BERKELEY, CALIFORNIA


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
GWEN McCRAE
4-45320
JZSP 154016
Intro: :07
2:36
Publisher: Ruler Music/ Blackwood Music, Inc. (BMI)
LAY IT ON ME
- E. Hinton - D. Fritts -
Produced by Steve Alaimo For Marlin Productions
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


AUDITION RECORD
WORLD PACIFIC
A PRODUCT OF LIBERTY RECORDS
I RECOMMEND HER
(L. Henley-M. Mathis-N. Brown)
Acuff-Rose Pub. Inc. BMI
2:38
77889
WP-613
Producer:
Jon Hall
SKUNKS
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

AUDITION RECORD

WORLD PACIFIC
A PRODUCT OF LIBERTY RECORDS

I NEED NO ONE

(Randy Klein)
Metric Music Co. BMI

2:01

77889

WP-614

Producer:
Jon Hall

SKUNKS

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

DARREN GREEN
Arranged and conducted by
Van McCoy

A Sag Production

RCA



MONO
JH-10050
(PB-10050)
PA-10050-C
NOT FOR SALE

Van McCoy
Music/Oceans
Blue Music,
BMI
2:38
Intro :18
End: Fade

LOVE DOESN'T GROW ON TREES (from the "Dream World" album) (McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS

DARREN GREEN
Arranged and conducted by
Van McCoy

A Sag Production

RCA



STEREO
JH-10050
(PB-10050)
PB-10050-A
NOT FOR SALE

Van McCoy
Music/Oceans
Blue Music,
BMI
2:38
Intro :18
End: Fade

JAR
61075

LOVE DOESN'T GROW ON TREES (from the "Dream World" album) (McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS

NINA SIMONE
Arr. by Nina Simone & Harold Wheeler
Conducted by Harold Wheeler

A C.F.N.S. Production

RCA



STEREO
74-0471
APKS-4730

Not For Sale
PLUG

Duckston Music/Kama Sutra Music, BMI
3:14
Intro :13
End: Cold

O-O-H CHILD
(from the "Here Comes The Sun" album)
(Vincent)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

NINA SIMONE
Arr. by Nina Simone & Harold Wheeler
Conducted by Harold Wheeler

A C.F.N.S. Production

RCA



STEREO
74-0471
APKS-4740

Not For Sale

Screen Gems-
Columbia
Music Inc.,
BMI
2:38
Intro :13
End: Fade

NEW WORLD COMING
(from the "Here Comes The Sun" album)
(Mann-Weil)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

SLEDGE HAMMER

Producers: Richard Robinson
and Richard Burns

RCA



PLUG
MONO
74-0602
APKM-6316

NOT FOR SALE

Sunbury Music
Inc., ASCAP
3:28
Intro :00
End: Fade

SWEET LADY JANE

(Burns-Siller-Roberds-Cunningham)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

SLEDGE HAMMER

Producer: Richard Burns

RCA



MONO
74-0602
APKM-6317

NOT FOR SALE

Dunbar Music Inc., BMI
2:32
Intro :09
End: Fade

WILD AND FREE
(Richard Burns)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

MYRTH

Producer: John Florez

RCA



STEREO
PLUG
74-0191

NOT
FOR SALE

Al Gallico
Music Corp.
BMI
XPKS-0229

2:58

WE GOT TO GET TOGETHER

(Mulholland-Kenrich-Cook-Drury)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

MYRTH

Producer: John Florez

RCA



STEREO

74-0191

NOT FOR SALE

Al Gallico Music Corp.
BMI
XPKS-0228
3:13

T-69

GET IT STRAIGHT

(Cook-Cork-Drury-Guthrie)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

WHERE THERE'S LOVE, THERE'S SUNSHINE

(Joe Reed - Roy March)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS

"A" SIDE

Third Story Music, Inc./Golden House Music Co. (BMI)
Time: 3:20
(2102)

BDE
10-15-1

SWEET BASIL

Engineer: Ray Gerhardt
Produced and Arranged by
George Tobin

1251

DO YOU BELIEVE IN THE MAGIC OF LOVE

(George Tobin)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS



Chardax Music
(BMI)
Time: 2:22
(2103)

SWEET BASIL

Engineer: Ray Gerhardt
Produced and Arranged by
George Tobin

1251

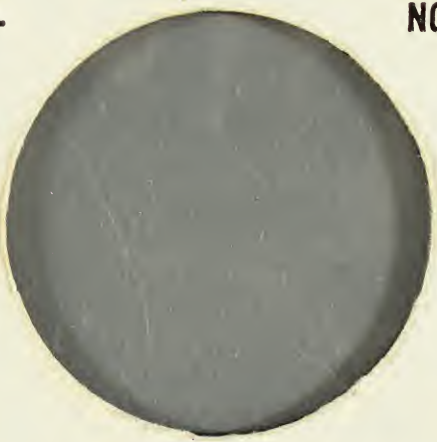
WILD FOX

(From the A&M Album "Chronicles" SP-4413)
(Booker T. Jones-Priscilla Coolidge Jones-Donna Weiss)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS ®



MONO

Almo Music Corp./
Universe Pub. Co.
Inc. (ASCAP)/
Irving Music, Inc./
House Of Jones
Music (BMI)
Mud Island Pub.
(ASCAP)
Time: 3:29
(2574)

BOOKER T. & PRISCILLA JONES

Produced by Booker T. & Priscilla Jones
℗ 1973 A&M Records, Inc.

1487

WILD FOX

(From the A&M Album "Chronicles" SP-4413)
(Booker T. Jones-Priscilla Coolidge Jones-Donna Weiss)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS ®



STEREO

Almo Music Corp./
Universe Pub. Co.
Inc. (ASCAP)/
Irving Music, Inc./
House Of Jones
Music (BMI)
Mud Island Pub.
(ASCAP)
Time: 3:29
(2574-S)

BOOKER T. & PRISCILLA JONES

Produced by Booker T. & Priscilla Jones
℗ 1973 A&M Records, Inc.

1487-S


Paramount
A GULF + WESTERN COMPANY
45-17300
MB-24657
Produced by
Tom Mack
NOT FOR
SALE
Gideon Music,
Inc. (BMI)
Time 2:48
AUDITION
COPY
LADY JANE
(Jagger - Richard)
From the Album, DLP 25961,
THE PLASTIC COW
GOES MOOOOOO
Arr. & Performed on the Moog Synthesizer
by Mike Melvoin
DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028

STEREO

DOT RECORDS

Paramount
A GULF + WESTERN COMPANY



Famous Music Corporation/ Dirt Sisters (ASCAP) Time 2:38

AUDITION COPY

45-17300

MB-24654

Produced by Tom Mack

NOT FOR SALE

ONE MAN, ONE VOLT

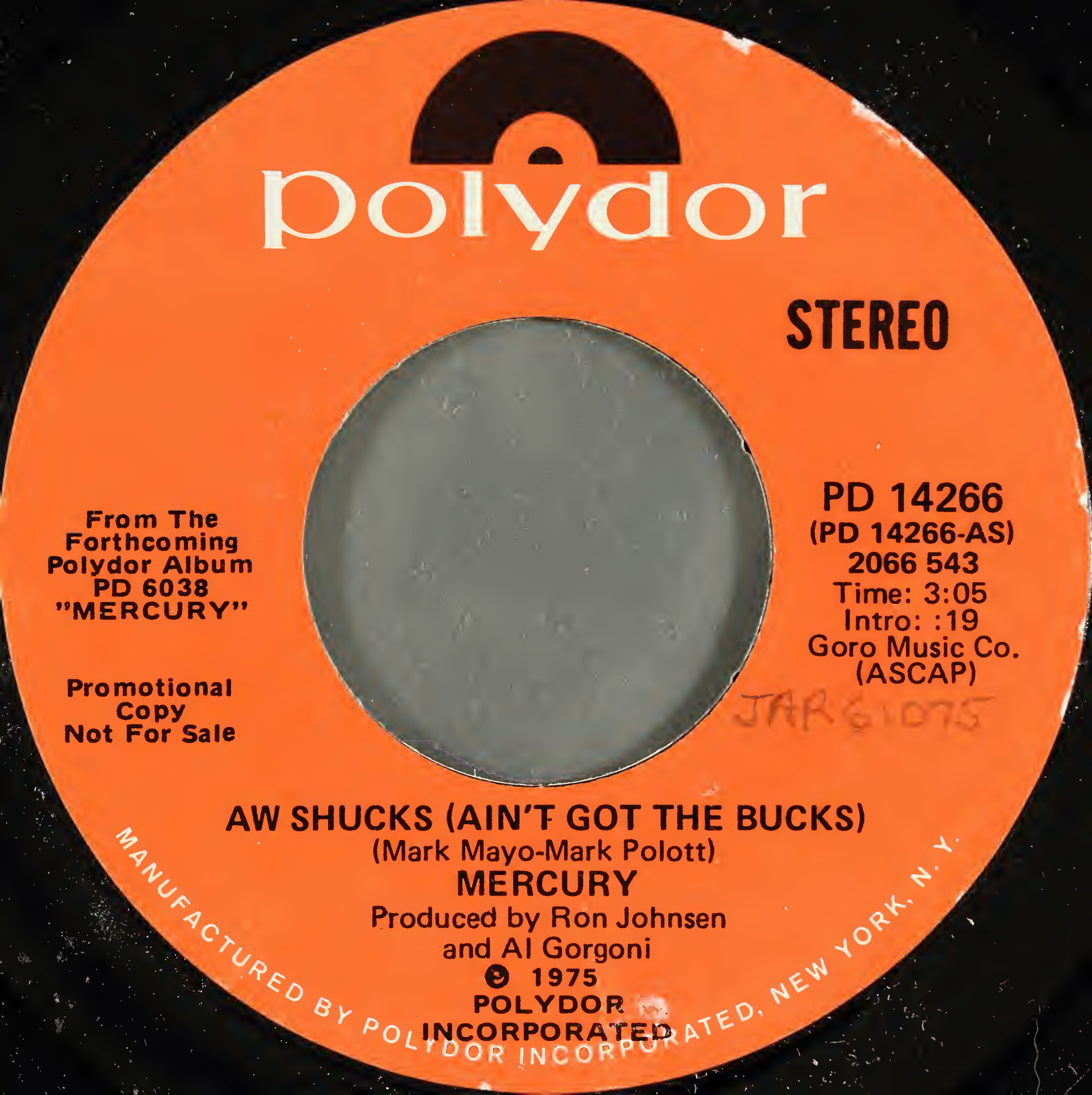
(Mike Melvoin)

From the Album, DLP 25961,

THE PLASTIC COW GOES MOOOOOOg

Arr. & Performed on the Moog Synthesizer by Mike Melvoin

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028


Polydor
STEREO
From The
Forthcoming
Polydor Album
PD 6038
"MERCURY"
Promotional
Copy
Not For Sale
PD 14266
(PD 14266-AS)
2066 543
Time: 3:05
Intro: :19
Goro Music Co.
(ASCAP)
JAR 6/1075
AW SHUCKS (AIN'T GOT THE BUCKS)
(Mark Mayo-Mark Polott)
MERCURY
Produced by Ron Johnsen
and Al Gorgoni
℗ 1975
POLYDOR
INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

polydor

MONO



From The
Forthcoming
Polydor Album
PD 6038
"MERCURY"

Promotional
Copy
Not For Sale

PD 14266
(PD 14266-AM)
2066 543
Time: 3:05
Intro: :19
Goro Music Co.
(ASCAP)

AW SHUCKS (AIN'T GOT THE BUCKS)

(Mark Mayo-Mark Polott)

MERCURY

Produced by Ron Johnsen
and Al Gorgoni

℗ 1975
POLYDOR
INCORPORATED

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


LINDA HOPKINS
Arr. and cond. by Torrie Zito
Produced by Pete Spargo
STEREO
74-0633
APKS-6644
Victor
RCA
Sunbeam
Music, BMI
3:16
DEEP IN THE NIGHT
(from the Broadway show "Inner City")
(H. Miller-E. Merriam)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.


LINDA HOPKINS
Arr. and cond. by Larry Wilcox
Produced by Pete Spargo
STEREO
74-0633
APKS-6645
Victor
RCA
Sunbeam
Music, BMI
3:43
IT'S MY BELIEF
(from the Broadway show "Inner City")
(H. Miller-E. Merriam)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

MYRTH
Producer: John Florez

RCA



STEREO
PLUG
74-0255

NOT
FOR SALE

Al Gallico Music
Corp., BMI
XPKS-0226
3:15
Intro :11

GOTTA FIND A WAY
(Drury-Cook-Cork)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

MYRTH
Producer: John Florez

JAN 3 0 1970

STEREO

74-0255

NOT
FOR SALE

Al Gallico Music
Corp., BMI
XPKS-0227

4:22
Intro :20

HE DON'T KNOW
(Cook-Drury-Cork)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

COLUMBIA

® "Columbia," Marcas Reg.



45 RPM

DEMONSTRATION

NOT FOR SALE

3-10642

ZSP 163708

℗ 1977 CBS Inc.

Publisher:
C.A.M.-
USA, Inc.
(BMI)

MONO

Intro. :21

3:45

THE NOBLES

NOBODY BUT YOU

-W. Noble-

Arranged and Produced by Bert deCoteaux
A CAM Production Ltd.

COLUMBIA

® "Columbia," Marcas Reg.



45 RPM

DEMONSTRATION

NOT FOR SALE

3-10642

ZSS 163709

® 1977 CBS Inc.

Publisher:
C.A.M.-
USA, Inc.
(BMI)

STEREO

Intro. :21

3:45

THE NOBLES

NOBODY BUT YOU

-W. Noble-

Arranged and Produced by Bert deCoteaux
A CAM Production Ltd.

Playable On STEREO Or MONO

THERE WAS A TIME

(James Brown-Bud Hobgood)

THE DEE FELICE TRIO

Arranged By B. Hobgood & J. Brown

From BLP-10,000 "IN HEAT"

A JAMES BROWN



PRODUCTION

STEREO

BETHLEHEM B

45-3095

PROMOTIONAL

K-12927 Time: 2:51

Golo (BMI)

Inst.

Distributed By STARDAY-KING RECORDS INC.

CTI RECORDS

STEREO
SIDE 1
CT 503
(CT 503 A)



D.J.
COPY
45 RPM
Bubafig Ent. Inc./
Three Brothers
Music Inc.
ASCAP
Time: 3:45

Produced by
Creed Taylor

11-13-70

UNIVERSAL STEREO

MFG. BY CREED TAYLOR, INC., 36 EAST 57 STREET, NEW YORK, NEW YORK 10022

MR. INVISIBLE

(C. Newcomb - J. Winter)

FLOW

CTI RECORDS

STEREO

SIDE 2

CT 503

(CT 503 B)

D.J. COPY

45 RPM

Bubafig Ent. Inc./
Three Brothers
Music Inc.
ASCAP
Time: 3:33

Produced by

Creed Taylor

UNIVERSAL STEREO

DADDY

(C. Newcomb)

FLOW

MFG. BY CREED TAYLOR, INC., 36 EAST 57 STREET, NEW YORK, NEW YORK 10022

RCA



3450RL

MONO
JH-11043
(PB-11043)
PA-11043-C
NOT
FOR SALE

Heath Levy
Music Co., Inc./
O'Lyrical Music,
ASCAP/Geoff
& Eddie Music
Co., Inc./
O'Lyric
Music, BMI

2:45
Intro :11
End:
Fade

Arranged by
David Blumberg
Produced by
Jim O'Loughlin
and
Tom Shapiro

DEEPER IN LOVE
(Tom Shapiro-Jim O'Loughlin)
JAMES GAYLYN

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS


NIKE
45 rpm
Time 2:20
2002
Bossa - No a
ANTHOR
B.M.I.
Boogalo - Tramp
Corthen - Neal - Gideon
A. C. Reed

NIKE



Bossa - Nova &
ANTHOR
B.M.I.

45 rpm
Time 2:45
2002

Talking 'bout My Friends

Corthen

A. C. Reed

LEON COLLINS

Produced By: Luongo & Palmacci
Arr. & Cond.: Misha Segal
Eng.: Joe Chiccarelli

elf records ltd.

169 Mass. Ave.
Rm. 20 Boston
Mass. 02115



STEREO

E 800 DJ
(E 8001-B)

NOT FOR SALE

Elf Music
BMI
Time: 3:20
Intro. :17
End: Fade
℗ 1974

I JUST WANNA SAY I LOVE YOU

(Leon Collins)
Instrumental - Featuring:
Sal Spicola On Sax
Recorded at: Music Designers
Boston, Mass.


FIRE
RECORDS
UNBREAKABLE
45 R.P.M.
Fast Music
BMI (2:58)
RECORD NO.
1034
(FM 171)
A Bobby Robinson
Production
MOJO HAND
(L. Hopkins)
LIGHTIN' HOPKINS


FIRE
RECORDS
UNBREAKABLE
45 R.P.M.
Fast Music
BMI (2:20)
RECORD NO.
1034
(FM 172)
A Bobby Robinson
Production
GLORY BE
(L. Hopkins)
LIGHTIN' HOPKINS


LEAVE YOUR HAT ON
(Randy Newman)
Pub. W. B. Music Corp. and Randy Newman Music (ASCAP)
TIME 3:22
CHESS
CH 2148
(CH 2979)
℗ 1974 GRT Corp.
ETTA JAMES
Produced By Gabriel Mekler
For GRT Corporation
Arranged By Trevor Lawrence
A GRT RECORD GROUP CO. DIV. OF GRT CORP.


ONLY A FOOL
(T. Lawrence, G. Mekler, E. James)
Pub. T. Ira Music and Heavy Music Inc. (BMI) and Cashew Music (ASCAP)
TIME 2:38
CHESS
CH 2148
(CH 2987)
℗ 1974 GRT Corp.
ETTA JAMES
Produced By Gabriel Mekler
For GRT Corporation
Arranged By Trevor Lawrence
A GRT RECORD GROUP CO. DIV. OF GRT CORP.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY



MONO VERSION

4-45466

JZSP 155397

Intro: :02

2:27

Publisher:
Cedarwood
Publ. Co., Inc.
(BMI)

CARL PERKINS

COTTON TOP

-C. Perkins-

Produced by Bill Denny

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
STEREO VERSION
4-45466
JZSS 155396
Intro: :02
2:27
Publisher:
Cedarwood
Publ. Co., Inc.
(BMI)
CARL PERKINS
COTTON TOP
-C. Perkins-
Produced by Bill Denny
STEREO
© COLUMBIA MARCAS REG. PRINTED IN U.S.A.


PARACHUTE
PROMOTIONAL COPY NOT FOR SALE
PRODUCED & ENGINEERED BY SYE MITCHELL
Arranger: Gene Page
MONO
RR 513 DJ
(RR 513 AM)
Sedso Music
(BMI)
Time: 3:31
TWO SIDES
(Scott E. Davis)
LALOMIE WASHBURN
℗1978 Parachute Records, Inc.
Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.


PARACHUTE
PROMOTIONAL COPY NOT FOR SALE
PRODUCED & ENGINEERED BY SYE MITCHELL
Arranger: Gene Page
STEREO
RR 513 DJ
(RR 513 AS)
Sedso Musica
(BMI)
Time: 3:3
TWO SIDES
(Scott E. Davis)
LALOMIE WASHBURN
℗1978 Parachute Records, Inc.
Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.


ULTIMATE RECORDS
Produced by:
R. Thomas McCread
& K. E. Bradley
UR-001-A
Garbratom Music
ASCAP - 3:01
(YB-565)
DOWN ON THE TRACK
(A. Anzalone, Jr.-C. Ferrara)
BLUE HARE


ULTIMATE RECORDS
Produced by:
R. Thomas McCready
& K. E. Bradley
UR-001-B
Garbratom Music
ASCAP - 3:01
(YB-566)
THEY, THE LEADER
(A. Anzalone, Jr.)
BLUE HARE


Cee Tee
VOCAL
ST-CT-31053-PL
STEREO
CT 5875
Pub., Codill
Music Co.,
BMI
Time: 3:21
PROMOTION COPY
NOT FOR SALE
BOOGIE DOWN
(Ada Huntsberry)
HUNTSBERRY GENERATION
Produced by P. Taylor & J. Huntsberry
Arranged by Chris Towns
℗ 1975 Atlantic
DIST BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY



VOCAL
CT-31053-PL
MONO

CT 5875
Pub., Codill
Music Co.,
BMI
Time: 3:21

PROMOTION COPY
NOT FOR SALE

BOOGIE DOWN
(Ada Huntsberry)
HUNTSBERRY GENERATION
Produced by P. Taylor & J. Huntsberry
Arranged by Chris Towns
℗ 1975 Atlantic

DIST BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY


INTREPID
NOT FOR SALE
75028
1-47258
MRC
Music Inc.
(BMI) 3:15
PRODUCED BY
JOHN GEORGE
PEACEFUL MAN
(Lanzendorfer-Garshnick-Falvo)
KINDRED SPIRIT
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


INTREPID
75028
1-47259
Rusar
Music Inc.
(BMI) 3:09
PRODUCED BY
JOHN GEORGE
CLOWN
(F. Glickstein-J. Goodman)
KINDRED SPIRIT
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

ALSTON

Horns:
Mike Lewis
Remixed by:
Steve Thompson
& Michael Arato
Remix Engineer:
Michael Barbiero

℗ 1979, T.K.
Productions, Inc.

PROMOTIONAL
COPY



ALSX-3746
45 RPM
STEREO
(ALSX-3746-A
Time: 3:56
Produced by:
Willie Clark
Sherlyn Pub.
Co., Inc. (BMI)/
Lindseyanne
Music (BMI)

Pump It

(Earl Kenneth King, Jr.-
Willie Clarke)

DAVID HUDSON

Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010

PARKWAY

INTERNATIONAL



Produced for Parkway Int. by E. Hickey & R. Lieberman

Engineer: Pat Jaques

Horn Arrangement: Jay Dryer

TIME: 2:29

King Gold Music B.M.I.

D. J. COPY — NOT FOR SALE

"SPECIAL THANKS R. Y. MARTIN"

LET ME BE YOUR RADIO

ERSEL HICKEY

WRITER: ERSEL HICKEY

UPTITE RECORDS

45 RPM
Produced by
Steve Camhi,
Sy Cassorla,
Horace Donnell
Arr. & Cond. by
Horace Donnell



≠0020
(≠56)

Spiral Music
BMI
Time: 2:48

DJ Copy

Not For Sale

More Today Than Yesterday

(P. Upton)

125th STREET CANDY STORE

A Turk Production

UPTITE RECORDS, Inc., 850 7th Avenue, N.Y.C. 10019


ABC-PARAMOUNT
Spanka Music
BMI
2:28
45-10,106
AMP 45-3995
MY HOME TOWN
(P. Anka)
PAUL ANKA
Arranged and Conducted by
SID FELLER
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
Spanka Music
BMI
2:34
45-10,106
AMP 45-3409
SOMETHING HAPPENED
(B. Wilson-G. Van Cleve)
PAUL ANKA
DON COSTA ORCHESTRA
A PRODUCT OF AM-PAR RECORD CORP.


EPIC
RADIO
STATION
COPY
45 RPM
5-10528
JZSP 151996
2:34
Publisher:
Blackwood
Music, Inc.
(BMI)
MAR 2 8 1970
BAH BAH BAH
-M. Bolotkin-
JOY
Produced by Ken Cooper
"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

RADIO
STATION
COPY



45 RPM
5-10528
JZSP 151997
2:58
Publisher:
Maclen
Music, Inc.
(BMI)

IT'S FOR YOU

-P. McCartney - J. Lennon-

JOY

Produced by Ken Cooper

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.


PROMOTIONAL COPY • NOT FOR SALE
bell
Kaskat Music Inc.
Dragoon Tunes
Inc. - BMI
9388-BW
B - 846
Time: 2:57
PROMOTION COPY
HAI
MAR 28 1970
THERE'S A BETTER DAY A COMIN' (Na, Na, Na, Na)
(R. Cordell - J. Kasenetz - J. Katz)
CRAZY ELEPHANT
A Prod. of Kasenetz-Katz Assoc., Inc.
Prod. by J. Katz; J. Kasenetz;
R. Cordell; S. Charles;
G. Edwards
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


PROMOTIONAL COPY • NOT FOR SALE
bell
Kaskat Music Inc.
Dragoon Tunes
Inc. - BMI
9389-BW
B - 846
Time: 2:25
PROMOTION COPY
SPACE BUGGY
(R. Cordell - J. Kasenetz - J. Katz)
CRAZY ELEPHANT
A Product of Kasenetz-Katz
Associates, Inc.
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.

★★ SECOND COMING ★★

(Frank Filipetti)

PROMOTIONAL COPY

SCEPTER RECORDS

Empty Pockets
Publishing Co./
ASCAP
Time: 3:24

STEREO
SCE-12341-A
(S 61721)

GENESIS

Produced By: Lynn Barkley For
Saratoga Trunk Productions

SCEPTER MUSIC INC. NEW YORK, N.Y.

DUBBLE BUBBLE

(Frank Filipetti)

PROMOTIONAL COPY

SCEPTER RECORDS

Empty Pockets
Publishing Co./
ASCAP
Time: 2:24

STEREO
SCE-12341-B
(S 61722)

GENESIS

Produced By: Lynn Barkley For
Saratoga Trunk Productions

SCEPTER MUSIC INC. NEW YORK, N.Y.


polydor
STEREO
Arranged and
Produced by
Van McCoy
A SILVER BLUE PRODUCTION
PD 14264
(PD 14264-AS)
2066 538
Time: 2:46
Intro: :20
Oceans Blue Music/
Van McCoy Music,
Inc./Warner-
Tamerlane
Publishing Corp.
(BMI)
JAH RIGHTS
(P) 1975
Polydor
Incorporated
Promotional
Copy
Not For Sale
LET'S GET INTO SOMETHING
(Van McCoy)
RICHMOND EXTENSION
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

polydor

MONO

Arranged and
Produced by
Van McCoy

A SILVER BLUE PRODUCTION



PD 14264
(PD 14264-AM)
2066 538
Time: 2:46
Intro: :20
Oceans Blue Music/
Van McCoy Music,
Inc./Warner-
Tamerlane
Publishing Corp
(BMI)

℗ 1975
Polydor
Incorporated

Promotional
Copy
Not For Sale

LET'S GET INTO SOMETHING

(Van McCoy)

RICHMOND EXTENSION

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.



Time: 2:36
PRR 712
Side 1

PRR 712 A
Pub. Linesider
BMI
Prod. Ltd.

NHOF
4-15-91

"IT'S AN EASY THING"
(Jon Sheffield)
THE BONE
Produced By Tom Duffy for
Poison Ring Records


POISON RING RECORDS, INC.
Time: 3:42
PRR 712
Side 2
PRR 712 B
Pub. Linesider
BMI
Prod. Ltd.
"EVERYBODY'S GONE INTO APRIL"
(Jon Sheffield)
THE BONE
Produced By Tom Duffy for
Poison Ring Records


STAND BY ME
(Dino Valente)
Doe Dalus Music BMI
2:42
77925
WP-685
Produced by:
Larry Goldberg
WP
WORLD PACIFIC
CANNERY ROW
LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA


SWEET WATER
(Gerald Blake)
United Artists Music Co., Inc.-
Cannery Row Music ASCAP
2:59
77925
WP-686
Produced by:
Larry Goldberg
WP
WORLD PACIFIC
CANNERY ROW
LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
WOOL
4-45452
JZSP 155195
2:27
Publisher:
Screen Gems-
Columbia
Music, Inc.
(BMI)
IT'S ALRIGHT
-J. Hill - S. Michlin-
Arranged by John Hill
Produced by John Hill
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY



WOOL

4-45452
JZSP 155196
3:05

Publisher:
Dick James
Music, Inc.
(BMI)

TAKE ME TO THE PILOT

-E. John - B. Taupin-
Arranged by John Hill
Produced by John Hill

℗ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


VARSITY
REG. U.S.. PAT. OFF.
MADE IN U.S.A
45 R.P.M.
(T-537)
45198
SOMEONE TO WATCH OVER ME
(Ira & George Gershwin)
JERRY WALD
and Orchestra
WRIGHT RECORD CORPORATION • MERIDEN, CONN.


VARSITY
REG. U.S.
PAT. OFF.
MADE IN U.S.A
45 R.P.M.
(T-538)
45198
THE CONTINENTAL
(Magidson - Conrad)
JERRY WALD
and Orchestra
WRIGHT RECORD CORPORATION • MERIDEN, CONN.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE



FRAGILE LIME

Produced by
Neil Rush,
Don McKinney

7424
(N18887)
3:00

W
11-13-70

I'M GONNA GET YOU

(Mark Gallagher)
Weekan Music
BMI
A Seattle Sound Recording

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

MADE IN U.S.A.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

FRAGILE LIME

Produced by
Neil Rush,
Don McKinney



7424
(N18888)
2:48
Intro: :10

ANGIE

(Mark Gallagher)
Weekan Music
BMI
A Seattle Sound Recording

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.
MADE IN U.S.A.


GOOD ENOUGH
TO BE YOUR WIFE
(R. Murphy)
Belwin-Mills Publ. Corp. ASCAP
PROMOTION
COPY
NOT FOR SALE
3:06
UA50725
UA 6774
Produced by
Sonny Lester
UNITED
ARTISTS
JANET LAWSON
Arranged & Conducted
by Horace Ott
LIBERTY UA INC. LOS ANGELES, CALIFORNIA

TO KEEP FROM LOSING YOU

(H. Ott-R. Evretts)
Wellmade Music, Inc.
Roterite Music-Minotaur Music BMI

PROMOTION
COPY
NOT FOR SALE

3:13

UNITED ARTISTS

UA50725

UA 6775

Produced by
Sonny Lester

JANET LAWSON

Arranged & Conducted
by Horace Ott

LIBERTY UA INC. LOS ANGELES, CALIFORNIA


RED, RED WINE
(N. Diamond)
Tallyrand Music BMI
PROMOTION
COPY
NOT FOR SALE
3:01
UA50584
UAST 4944
Licensed by
Island Records
Ltd. London
UNITED
ARTISTS
TONY TRIBE
LIBERTY UA INC., LOS ANGELES, CALIFORNIA


BLUES
PROMOTION
COPY
NOT FOR SALE
2:47
UA50584
UAST 4945
Licensed by
Island Records
Ltd. London
UNITED
ARTISTS
TONY TRIBE
LIBERTY UA. INC., LOS ANGELES, CALIFORNIA


DON'T IT MAKE YOU WANNA' GO HOME
(Joe South)
PROMOTIONAL COPY
NOT FOR SALE
W 186
Lowery Music Co., Inc. (BMI) 3:01
Production & Arrangements: Mike Theodore, Dennis Coffey, & Jonathon Round
WESTBOUND RECORDS
JONATHON ROUND
FROM THE JONATHON ROUND LP
"JONATHON ROUND" (WB 2009)
W 1679
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.


TRAIN-A-COMIN'
(Jonathon Round)
PROMOTIONAL COPY
NOT FOR SALE
W 186
Bridgeport
Music, Inc.
(BMI) 2:30
Production &
Arrangements:
Mike Theodore,
Dennis Coffey &
Jonathon Round
WESTBOUND
RECORDS
JONATHON ROUND
FROM THE JONATHON ROUND LP
"JONATHON ROUND" (WB 2009)
W 1685
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.

PROMOTION COPY — NOT FOR SALE

WHATCHA' GONNA DO ABOUT IT

(Russ Ballard)



April Music, Inc./
Russell Ballard LTD
(ASCAP)

(12670)

Engineered by
Richard Tilles

MONO
2156

Time: 3:46
EDITED VERSION
℗ 1979 A&M
Records, Inc.

ROZALIN WOODS

Produced by Ed Martinez & Art Freeman
Associate Producer: Donato DiRocco
Arranged by Arthur Freeman

A&M RECORDS

PROMOTION COPY — NOT FOR SALE

WHATCHA' GONNA DO ABOUT IT

(Russ Ballard)



April Music, Inc./
Russell Ballard LTD
(ASCAP)

(12670-S)

Engineered by
Richard Tilles

STEREO
2156-S

Time: 3:46
EDITED VERSION
℗ 1979 A&M
Records, Inc.

ROZALIN WOODS

Produced by Ed Martinez & Art Freeman
Associate Producer: Donato DiRocco
Arranged by Arthur Freeman

A&M RECORDS


PAZZ RECORDS
"PUT SOME PZAZZ IN YOUR JAZZ!"
6725 Sunset Blvd.
Hollywood, Calif.
STEREO
035
Luap Pub. Co.
(BMI)
Time: 3:05
(G-247)
PROMOTION COPY
NOT FOR SALE
MICHAEL'S THEME
(Driver-Fogel-Henderson-Purvis-Schultz)
KEITH, KEVIN & AIR
and THE GROOVY KOOL KATS
Prod. by Paul Gayten
Mfg. by GAYTEN RECORDS INC. • HOLLYWOOD, CALIF. U.S.A.


PAZZ RECORDS
"PUT SOME PZAZZ IN YOUR JAZZ!"
6725 Sunset Blvd.
Hollywood, Calif.
STEREO
035
Luap Pub. Co.
(BMI)
Time: 3:00
(G-248)
PROMOTION COPY
NOT FOR SALE
EUPHORIA
(Fogel - Purvis - Driver)
KEITH, KEVIN & AIR
and THE GROOVY KOOL KATS
Prod. by Paul Gayten
Mfg. by GAYTEN RECORDS INC. • HOLLYWOOD, CALIF. U.S.A.



COLUMBIA

® "Columbia," Marcas Reg.

STEREO
3:59

45 RPM
DEMONSTRATION
NOT FOR SALE
1-11348
ZSS 167481
℗ 1980 CBS Inc.
Publisher:
King Alfred
Music/Portfolio
Music Co./
Norman Connors
Music (BMI)

AL JOHNSON
YOU'RE A DIFFERENT LADY

-A. Johnson- Taken From The Columbia
Lp: "BACK FOR MORE" JC 36266
Produced by Norman Connors
for Norman Connors
Productions, Inc.

COTILLION



45 R.P.M.

46025

Pub., Rick Hall Music, Inc., ASCAP
Time: 3:56
From Cotillion LP 5225 -
"BABY BROTHER"
PROMOTION COPY
NOT FOR SALE

VOCAL
ST-CO-40210-SP
STEREO

(HANG ON) "I'M COMING FOR YOU"
(Gary Strothers, James McNeal, Karl Cousin, Ricky Ward, Ronald Hardy, Arthur Williams, & David Paige)
BABY BROTHER
Produced by Rick Hall
℗ 1981 Cotillion Records

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY



COTILLION

45 R.P.M.

46025

Pub., Rick Hall
Music, Inc., ASCAP
Time: 3:56
From Cotillion
LP 5225 -
"BABY BROTHER"
PROMOTION COPY
NOT FOR SALE

VOCAL
CO-40210-SP
MONO

(HANG ON) "I'M COMING FOR YOU"

(Gary Strothers, James McNeal, Karl Cousin, Ricky Ward, Ronald Hardy, Arthur Williams, & David Paige)

BABY BROTHER

Produced by Rick Hall

℗ 1981 Cotillion Records

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA N.Y. N.Y.

A WARNER COMMUNICATIONS COMPANY



COLUMBIA

® "Columbia," Marcas Reg.

STEREO
3:32

45 RPM
DEMONSTRATION
NOT FOR SALE
1-11287
ZSS 167385
℗ 1980 CBS Inc.
Publisher:
Lori Joy
Music/Ace-
Deuce-Trey
Music (BMI)

AL JOHNSON
I'VE GOT MY SECOND WIND

-T. Fauntleroy - A. Johnson- Taken From The
Columbia Lp: "BACK FOR MORE" JC 36266
Produced by Norman Connors for Norman
Connors Productions, Inc.


DUNHILL
abc
RECORDS
PROMOTIONAL
COPY
NOT FOR SALE
Last Minute
Music/Blackwood
Music/Patian
Music (ASCAP)
(45-01359)
D-4213
Time: 2:50
W CO
DEC 2 4 1969
BALLAD OF EASY RIDER
(Roger McGuinn)
ODETTA
Arr. by Wright & Carmichael
Producer: Lee Young
Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

DUNHILL

abc RECORDS

PROMOTIONAL COPY

NOT FOR SALE

Pookie Tree Music (BMI) (45-01360)

D-4213

Time: 2:40



VISA-VERSA

(Odetta)

ODETTA

Arr. by Wright & Carmichael

Producer: Lee Young

Dunhill Records, Inc. is a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


Solid State
TM
SD 2531
SD 4482
Time: 3:11
Jell-Renner
& Unart Music
Corp. BMI
Produced by
Sonny Lester
T64
'A THING TO COME BY'
(J. McGriff)
JIMMY McGRIFF
A DIVISION OF UNITED ARTISTS RECORDS INC. • MADE IN U.S.A.


Solid SS State
TM
SD 2531
SD 4483
Time: 3:14
Jell-Renner
& Unart Music
Corp. BMI
Produced by
Sonny Lester
'CHARLOTTE'
(J. McGriff)
JIMMY McGRIFF
A DIVISION OF UNITED ARTISTS RECORDS INC. • MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
W 11-6-70
K14119
(70-NY-662)
Thunderclap
Music
BMI
3:46
MAKIN' MY WAY
(Laguna-Naumann)
BILL MEDLEY
Prod. By Ken Laguna & Bo Gentry
Arr. By Ken Laguna & Meco Menardo
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
East/Memphis Music & Pronto Music — BMI
3:35
K14119
(70-L-1207)
HOLD ON, I'M COMIN'
(Hayes, Jr.-Porter)
BILL MEDLEY
Prod. By Bill Medley for Medley Prod.
Arr. By Bill Baker
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

TOTAL SOUND STEREO Project 3®



PR45-1400SD-A
STEREO

Promotional
Not for Sale

Pub:
Record
Songs, Inc.
Formidable Mus.
Co. - ASCAP
Time: 3:27

PLUG SIDE

COME OUT OF YOURSELF

(J. Millar)

JOSEPH

PRODUCED AND ARRANGED BY JEFF HEST
EXECUTIVE PRODUCER: ENOCH LIGHT

MFG. BY THE TOTAL SOUND INC., U.S.A.

TOTAL SOUND STEREO Project 3®

Pub:
Record
Songs, Inc.
Formidable Mus.
Co. - ASCAP
Time: 2:53



PR45-1400SD-B
STEREO

Promotional
Not for Sale

LIKE A FOOL

(J. Millar)

JOSEPH

PRODUCED AND ARRANGED BY JEFF HEST
EXECUTIVE PRODUCER: ENOCH LIGHT

MFG. BY THE TOTAL SOUND INC., U.S.A.

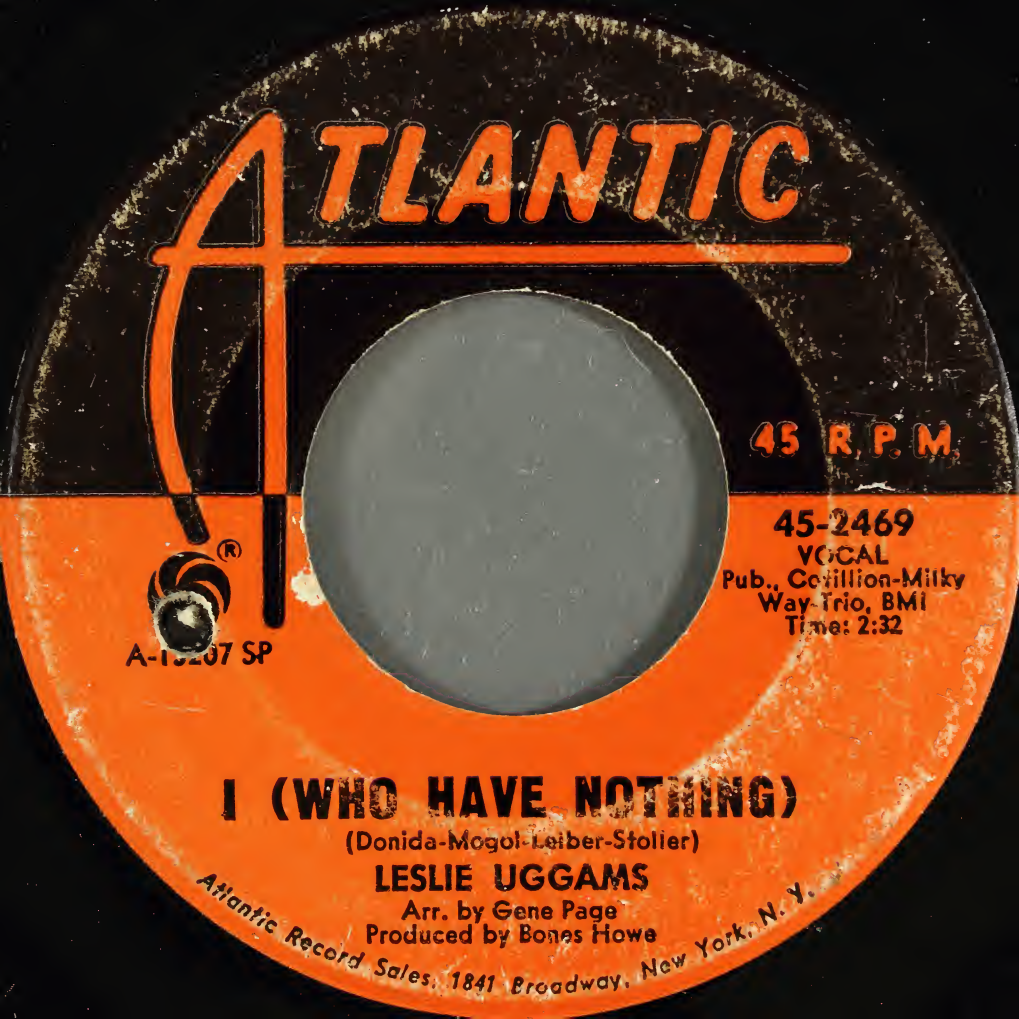

REG. U.S. PAT. OFF.
ERA
RECORDS
648
Pattern Music,
Inc. (ASCAP)
(45-BSN-459-B-2)
Time 2:07
Golden Era
Series
THE BIRDS AND THE BEES
(Barry Stuart)
JEWEL AKENS
5005


REG. U.S. PAT. OFF.
ERA
RECORDS
Pattern Music,
Inc. (ASCAP)
(45-BSN-467)
Time 2:08
Golden Era
Series
GEORGIE PORGIE
(Barry Stuart)
JEWEL AKENS
5005


Kimbo
RECORDS
TRADE MARK
209 - A
Vocal
Lynn Roberts
45 R.P.M.
Educational
Record
TIME: 2:00
CHICKEN FAT
(THE YOUTH FITNESS SONG) (Meredith Wilson)
8 INTRO. — 40 BAR VOCAL
68 BAR INSTR. — 12 BAR VOCAL
"Reproduction of any part of this record
is prohibited by law."


Kimbo
RECORDS
TRADE MARK
209 - B
Instrumental
45 R.P.M.
Educational
Record
TIME: 2:00
CHICKEN FAT
(THE YOUTH FITNESS SONG) (Meredith Wilson)
8 INTRO. — 120 BAR INSTR.
EXTENDED ENDING
"Reproduction of any part of this record
is prohibited by law."


ATLANTIC
45 R.P.M.
45-2469
VOCAL
Pub., Trousdale, BMI
Time: 3:00
A-13206 SP
A HOUSE BUILT ON SAND
(Billy Page)
LESLIE UGGAMS
Arr. by Gene Page
Produced by Bones Howe
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ATLANTIC
45 R.P.M.
45-2469
VOCAL
Pub., Cotillion-Milky Way-Trio, BMI
Time: 2:32
A-19207 SP
I (WHO HAVE NOTHING)
(Donida-Mogol-Leiber-Stoller)
LESLIE UGGAMS
Arr. by Gene Page
Produced by Bones Howe
Atlantic Record Sales, 1841 Broadway, New York, N. Y.

WHITE CLIFFS



BMI
205-2324
PUB.BY:
WHITE
CLIFFS

265

PROD.BY:
ROBERT NUTT
TIME:2:09

DOVER RECORDS

DJ COPY

SUN SO HIGH

(W.SCHNEIDER/B.FASMAN)

THE ONE EYED JACKS

DIST. BY DOVER RECORDS, INC., NO. LA. 70130

WHITE CLIFFS



265

BMI
205-2325
PUB.BY:
WHITE
CLIFFS

PROD.BY:
ROBERT NUTT
TIME:2:31

DOVER RECORDS

DJ COPY

LOVE

(B.FASMAN/W.SCHNEIDER)

THE ONE EYED JACKS

DIST. BY DOVER RECORDS, INC., N.O. LA. 70130

THE GREAT TRAIN ROBBERY

Producer: Jim Kemper

FEB 4 1971

Promotional Copy

GIVE
RECORDS

STEREO



G-1

GS-1

Whiz Kid Music Co.
Vin-Joy Music Co.
ASCAP - 2:49
Intro - :10

Give A Little Lovin' To Your Baby

(B. Shaw)

Arranger: Haig Shahverdian

A Whiz Kid Music/
Dragon Record Prod.

Dist. by
Dickson Productions LDT.

THE GREAT TRAIN ROBBERY

Producer: Jim Kemper



Promotional Copy

G-1

GS-2

Whiz Kid Music Co.
Vin-Joy Music Co.
ASCAP - 2:46
Intro. - :18

NHC-FM
4-15-71

GIVE RECORDS

STEREO

Something's On The Way

(J. Warzecho)

Arranger: Haig Shahverdian

A Whiz Kid Music/
Dragon Record Prod.

Dist. by
Dickson Productions LDT.


juldane
records
Produced by:
E. Volel
L. de Marlor
DB20030SA
002
STEREO
Time 1:54
℗ 1974
Juldane Rec.
© Juldane
Music BMI
MEX
6207
BAILA MI RITMO
(Emile Volel)
EMILE
Recorded at DB Sound Studios, Inc., Silver Spring, Md. 20910


juldane
records
Produced by:
E. Volel
L. de Marlor
DB20030SB
002
STEREO
Time 2:43
℗ 1974
Juldane Rec.
© Juldane
Music BMI
INVITATION
(Emile Volel)
EMILE
Recorded at DB Sound Studios, Inc., Silver Spring, Md. 20910


Al-Brite
45 RPM
L90W 1195
Instro Music
Luxcraft Music
ASCAP
Time: 2:15
D.J. COPY
45 RPM
R-1600
HI FIDELITY
PRODUCED BY
CLARK MC CLELLAN
DIRECTED BY
JOSEPH NEGLIA
NOT FOR SALE
THIS LOVE
(Bob Ditzio)
VOCAL
BOBBY COLT
Chorus and Orchestra
ARR: ABIE BAKER
AL-BRITE RECORDS, BROOKLYN, N.Y., ES. 2-9563


Al-Brite
45 RPM
L90W 1196
Sani Music
BMI
Time: 2:45
D.J. COPY
45 RPM
R-1601
HI FIDELITY
PRODUCED BY
CLARK MC CLELLAN
DIRECTED BY
JOSPEH NEGLIA
NOT FOR SALE
HELEN
(Walter Chiles-Abie Baker)
VOCAL
BOBBY COLT
Chorus and Orchestra
ARR: ABIE BAKER
AL-BRITE RECORDS, BROOKLYN, N.Y., ES. 2-9563


HI FI
DECCA
RECORDS
Jimmy Durante
at the Piano
IN PERSON
Including
TOODLE DE DOO
INKA DINKA DOO
SHINE ON HARVEST MOON
GOOD NIGHT
DL 8884
Printed in U.S.A.

DL 8884
LONG PLAY 33⅓ RPM

JIMMY DURANTE

(IN PERSON)

AT THE PIANO

IMPORTANT!
This monaural Long Play record can also be played on a stereo phonograph — resulting in even better sound reproduction than that obtained from conventional phonographs.

SELECTIONS INCLUDE:

Side One

1. START OFF EACH DAY WITH A SONG — Jimmy Durante
2. MAD BIRD MELODY (Toodle Be Doo) — Jimmy Durante
3. I WANT A GIRL (Just Like The Girl That Married Dear Old Dad) — Harry Von Tilzer-Will Dillon
4. INKA DINKA DOO — Don Ryan-Jimmy Durante-Harry Donnelly
5. YOU MADE ME LOVE YOU (I Didn't Want To Do It) — James V. Monaco-Joe McCarthy
6. CAROLINA IN THE MORNING — Walter Donaldson-Gus Kahn

Side Two

1. BY THE LIGHT OF THE SILVERY MOON — Gus Edwards-Edward Madden
2. TAKE AN "L" — Jimmy Durante
3. SHINE ON HARVEST MOON — Jack Norworth-Nora Bayes
4. THE BEST THINGS IN LIFE ARE FREE — B. G. DeSylva-Lew Brown-Ray Henderson
5. IDA, SWEET AS APPLE CIDER — Eddie Leonard
6. GOOD NIGHT — Jimmy Durante-Jackie Barnett

When Jimmy Durante stepped into the studio to record this album, it seemed as though a burst of dazzling sunlight had enveloped the stark, acoustically insulated walls and danced gaily amid the tangle of electronic equipment.

Hat in one hand, a cigar in the other; the familiar, irresistible grin flashing in the shadow cast by the most famous "proboscus" in the world . . . Jimmy the "pie-a-nist" had arrived . . . *In* person!

Seating himself at the keyboard of one of the two freshly tuned concert grands in the room, Jimmy executed a beautiful, florid glissando. Looking a bit surprised himself, he quipped, "Whatsa matter, didn't you think I could do it?" Actually, no one was surprised that he *could* do it, but amazed that he would let us know it. It is that element of his personality, a resolute refusal to ever take himself too seriously, that has perhaps more than anything else endeared him to everyone he has ever met . . . either on or off stage.

Undoubtedly one of the most fabulous showmen of our time, Jimmy Durante's hilarious antics, hair-trigger wit, sincere warmth and captivatingly earthy charm have placed him in the ranks of the world's greatest entertainers.

In this album, we present Jimmy Durante (in person) at the piano. A pianist of considerably more talent than he'll ever admit to, he plays with great enthusiasm and obvious joy. The melodies, several of which were written by Durante, are rendered—to the accompaniment of Jack Roth on drums and some rollicking commentary by Jimmy—in the most delightful manner imaginable.

IF YOU'VE ENJOYED THIS RECORDING . . . YOU'RE SURE TO LIKE THESE OTHER GREAT LONG PLAY ALBUMS:



Look For The Silver Lining ★ If I Didn't Care ★ Everything I Have Is Yours ★ Blessings Instead Of Breed ★ With These Hands ★ You'll Never Know ★ Darling, How Could I Resist ★ I Believe ★ Smoke Gets In Your Eyes ★ Over The Rainbow ★ You're Not Living In Vain ★ Beautiful Isle of Somewhere ★ May The Good Lord Bless And Keep You
DL 8039
DL 78039 (Stereo)



Sammy's Gotta Live ★ And This Is My Beloved ★ Hey There ★ My Funny Valentine ★ It's All Right With Me ★ But Not For Me ★ Lonesome Polecat ★ Too Close For Comfort ★ My Heart Is So Full Of You ★ Mr. Bojangles ★ Gotta Go Home ★ Impersonations: Nature Boy—Bojangles—Mr. Wonderful
DL 8041
DL 78041 (Stereo)



When You Were Sweet Sixteen ★ Lonesome And Sorry ★ Alice Blue Gown ★ Let Me Call You Sweetheart ★ You Belong To Somebody Else ★ Scarlet Ribbons ★ Till ★ Somebody Stole My Gal ★ Somebody Loves You ★ Going—Going—Gone ★ After I Say I'm Sorry ★ Everything Is Peaches Down In Georgia
DL 8044
DL 78044 (Stereo)



(At) The End Of A Rainbow ★ Hello, Young Lovers ★ I Push Da Piano ★ Yes, Yes, My Darling Daughter ★ I'm Confessin' To You ★ The Light ★ I'm Just A Lucky So And So ★ Alright, Okay, You Win ★ Somebody Loves Me ★ Jamaica Farewell Song ★ Come By Sunday ★ Careless Love
DL 8030
DL 78030 (Stereo)



My Life Of Golden Dreams ★ For You A Lei ★ To You, Sweetheart, Aloha ★ Hawaiian Wedding Song ★ Like ★ Calamares ★ Beyond The Reef ★ Paradise Isle ★ Three Coins In The Fountain ★ Blue Hawaii ★ Ke Kali Nei Au ★ King's Serenade ★ Aloha Oe
DL 8017
DL 78017 (Stereo)



When You Walk Upon A Star ★ Stars Fell On Alabama ★ You'd Be So Nice To Come Home To ★ Because You ★ Heavenly ★ Moonlight Cocktail ★ I Married An Angel ★ Polka Dots And Moonbeams ★ Love Is Just Around The Corner ★ In My Eyes ★ The Very Thought Of You ★ A Little Bit Of Heaven
DL 8122
DL 78122 (Stereo)

TEA FOR TWO CHA CHAS ★ THE TOMMY DORSEY ORCHESTRA Starring WARREN COVINGTON ★ Tuxedo Junction ★ Tea For Two Cha Cha ★ I Want To Be Happy Cha Cha ★ and others
DL 8682
DL 78682 (Stereo)

SING A SONG OF ITALY ★ TONI ARDEN ★ Arrivederci Roma ★ Diego's Serenade ★ Non Dimenticar ★ and others
DL 8705
DL 78705 (Stereo)

THE SWINGIN' ACES ★ THE FOUR ACES ★ I'm Confessin' (That I Love You) ★ I Only Have Eyes For You ★ I Wish You're Wonderful ★ and others
DL 8706
DL 78706 (Stereo)

THE HIGHEST FIDELITY—LOVE AND MARRIAGE ★ THE RAY CHARLES SINGERS ★ Hip City That I Mostly Miss ★ I Have To Stop ★ Love Fell In Love ★ and others
DL 8707
DL 78707 (Stereo)

AROUND THE WORLD Sound Track of the Michael Todd Production AROUND THE WORLD IN EIGHTY DAYS ★ Music Composed and Conducted by VICTOR YOUNG
DL 9048
DL 79048 (Stereo)

THAT CERTAIN FEELING ★ FELICIA SANDERS ★ Dancing In The Dark ★ Bumbershine ★ Nobody Else But Me ★ and others
DL 8762
DL 78762 (Stereo)

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LYNYRD SKYNYRD

GIMME BACK MY BULLETS



MCA-1617

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Side 1

Give Me Back My Bullets
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. – BMI

Every Mother's Son
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. – BMI

Trust
(Allen Collins-Gary Rossington-Ronnie Van Zant)
Duchess Music Corporation/Nastiers Inc. – BMI

I Got The Same Old Blues
(J. J. Cale)
Audigram Music, a Division of Audigram Inc. – BMI

Side 2

Double Trouble
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. – BMI

Roll Gypsy Roll
(Allen Collins-Gary Rossington-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. – BMI

Searching
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. – BMI

Cry For The Bad Man
(Gary Rossington-Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. – BMI

All I Can Do Is Write About It
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. – BMI

Produced by Tom Dowd



A very special thank you to
Tom Dowd (& sons)
Thank you for puttin up with us:
Stella, Bernice Rossington, Judy,
Patricia, Teresa, Kathy
Thank you for puttin us up: Craig Reed,
Joe Barnes, Kevin Elson, Chuck Flowers,
Dean Kilpatrick, Johnny "Bitchin" Butler.
Peter Rudge (a gentleman),
Jane, New York, Sally, London, Paris
Dave Clark, Trinfold
Record Plant, L.A., Gary Ladinsky,
Bob Merrett
Sir Productions (to all the boys & girls)
Paragon gang, Capricorn, Phil Walden.
Crazy Toni Humphreys
Pastore Music
Thanks to the people of Europe
People you should also know:
Sammie Ammons, Bob O'Neal,
Mike Lancaster, Truckin Dan, Carl Parker,
Player Brothers, Barry Harwood,
Kenny Watson, Al McDonald,
The Honnicutts.
Amplifiers by Peavey Electronics

On behalf of Lynyrd Skynyrd let me
acknowledge our kinship to
the likes of the
Marshall Tucker &
Charlie Daniels Bands.
Furthermore, in agreeance with all
concerned the energy set forth
in our fashion of music is
dedicated to Del Pyle (and thank God)

Thomas D. Pyle (Artimus)

and don't forget Scott Parsons...

Photos: Moshe Brakha
Art Direction: George Osaki



MCA-1617
MCA RECORDS

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Unbelievable



It's truly "Unbelievable"that the LARKS, who I first brought together in the early 60's, are having their first album released some thirty years later, in the 90's, on popular demand by nostalgians both here and abroad.

My dreams of forming a group began back in high school where I was inspired by the voices of George Grant of the "Castel's", and George Tinley of the "Dreams" – two friends whose talent was well respected during that time. After high school, I enlisted in the U.S. Marine Corps where I continued my pursuit to form various R & B groups who often performed for the USO.

It was nearly two years after leaving the military, and carefully searching the neighborhoods of Philadelphia to find that special blend, that I successfully brought together the unique sounds of the LARKS. The LARKS' name was derived after I saw it on a billboard for a newly advertised cigarette.

The initial members of the group consisted of: Jackie Marshall, lead singer/1st tenor; Calvin Nichols, 2nd tenor; Earl Oxidine, baritone; and Weldon A. McDougal III, bass. In the years to follow, Jackie Marshall left the group and was replaced by various other lead vocals heard on this album such as: Cleopatra, Irma, and Vivian. In addition, the LARKS have provided background vocals for Barbara Mason and Phyllis Smith. Most of the lyrics were written by members of the group.

My sincere thanks to all who long to hear the LARKS' "UNBELIEVABLE". **When you listen to this album, I hope that your ears are going to give your head a party! (smiles)**

Weldon A. McDougal III



Johnny Midnight Lerro (L) and Weldon A. McDougal III.

Side 1

1. It's Unbelievable (with Jackie Marshall)
2. Fabulous Cars & Diamond Rings (with Jackie Marshall)
3. For The Love Of Money (with Jackie Marshall)
4. Let's Drink A Toast (with Jackie Marshall)
5. There Is A Girl (with Jackie Marshall)
6. Heaven Only Knows (with Cleopatra)
7. Keep On Forgetting* (with Jackie Marshall)
8. Love Me True (with Jackie Marshall)
9. Dedicated To You (with Barbara Mason)

*previously unreleased

Side 2

1. Bottom Of My Heart (with Vivian McDougal)
2. Rain (with Vivian McDougal)
3. Groovin At The Go Go (with Vivian McDougal)
4. Fabulous Cars & Diamond Rings (2nd Version) (with Jackie Marshall)
5. Another Chance (with Vivian McDougal)
6. I Need Somebody To Love (with Phyllis Smith)
7. Without You Baby (with Irma)
8. It's Unbelievable (with Vivian McDougal)
9. Don't Cry (with Irma)

My Special Thanks to: Johnny Midnight Lerro, who without his help, the revival of this album would not be possible.
Much Appreciation to: Val Shively, a good friend, for keeping this music alive.
Added Thanks to: Bob Freed; Richard Bomberrrowitch; and Joyce Mitchell
Executive Producer: Johnny Midnight Lerro
All Songs Produced by: Weldon A. McDougal III
All Songs are Published by: VEEDONE Music, BMI

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VALENTINE ELEVEN

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SIDE ONE

VALENTINE ELEVEN	*5:14*
ABI-YO-YO: THE BEST OF ALL WORLDS	*4:30*
SOFT SPIN	*5:43*
NIMBU-PANI: THE LEMON-WATER SONG	*5:18*
TOTAL TIME	*20:45*

SIDE TWO

JUNGLE OF LOVE	*5:37*
HYMN TO THE WORLD INDIAN	*5:33*
FIRST LOVE	*4:00*
LONG-DISTANCE MESSENGER	*6:11*
TOTAL TIME	*21:21*

All compositions by Jordan DeLaSierra

MUSICIANS

Jordan DeLaSierra: Composition, Keyboards, Programming & Lead-Vocal Excursions
Teja Bell: Guitars, Electric-Bass, Synthesis & Programming of Yamaha YCAM Technologies
Daniel Ryman: Synthesis, E-mu Technologies, Drum Programming, Computer-Interface & Systems-Operations
Alphonse Meredith: Drumming & Selective SP-12 Programming
Steven Kindler: Violin on Soft Spin
Rick Henderson: Sarod & DX-7 Programming on Long-Distance Messenger
Bill Summers & Daniel Ryman: Percussion Samples

VOCAL CHANTS, ANTIPHONS, COUNTERPOINTS & HARMONIES

Jordan DeLaSierra on Valentine Eleven, Jungle of Love, Nimbu-Pani: The Lemon-Water Song, Abi-Yo-Yo: The Best of All Worlds, Long-Distance Messenger & Hymn To The World Indian
Pamela Polland on Valentine Eleven, Nimbu-Pani: The Lemon-Water Song, Abi-Yo-Yo: The Best of All Worlds & Long-Distance Messenger
Teja Bell on Hymn To The World Indian & Abi-Yo-Yo: The Best of All Worlds
Keta Bill on Hymn To The World Indian

Produced by Teja Bell, Daniel Ryman and Jordan DeLaSierra
Executive Producer Teja Bell
Engineered and Mixed by Daniel Ryman and Teja Bell
Recorded and Mixed at Samurai Sound, Marin County, CA
Mastered August 17, 1987 by Steve Hall at Future Disc in Los Angeles, CA
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Artist Photo by James Dowlen
Calligraphy by Satoshi Suzuki
A WorldArts Production

With sincere appreciation to

Terry Riley, Frank Messa, Joshua Steele, James Coburn, Teja Bell, Daniel Ryman, Steven Kindler, Pamela Polland, Clive Stevens, Rachel Lahn, Bob Johnston, Ziporah Marcus, MMM III, B. Prince, Alan Kaplan, Geoff Workman, Tariq Hamid, L.W., Hans Fossedahl, Sterling Peterson, Keith Jones, Howard Morris and the Sapper Brothers

I express heart-felt gratitude to my mother & father, sisters & brothers, true friends & neighbors, teachers & disciples, associates & adversaries & all forms of life, great & small, who each, in such unique ways, have contributed & continue to contribute, so graciously, to the playful unfoldment of my life & work.

To the East, to the West, to the South, to the North, to the Nadir & to the Zenith, I say to everyone: I am a Possibilist – a transphilosophic scientist whose life & work is dedicated to serving human & interspecies co-evolution. Music, Architecture & Poetry are the time-honored mediums through which I express my creative confession.

With the blessed gift of these several art-forms, I am laboring to build a bridge that will stretch from the war-torn shores of my life & time into a gracious domain of peace, a domain of happiness, an enduring time-space wherein all mankind can recognize his/her true nature & can, in this moment of recognition, awaken universally to the virtuous celebration of wisdom & compassion.

In Truth & Goodness & Beauty,
Jordan





(H) hydrogen : (C) carbon : (O) oxygen : (CO_2) carbon dioxide : (H_2O) water
(E = MC²) energy equals mass times the speed of light squared
(AE = IC^n) aesthetic-evolution equals intelligent-celebration to the *n*ith power

VALENTINE ELEVEN

Valentine, Evolutionary Valentine. . .
Valentine, Revolutionary Valentine

Valentine. . . RELATIVITY
Valentine. . . QUANTUM ALCHEMY
Valentine. . . NEW BIOLOGY
Valentine. . . MODERN CHEMISTRY

Valentine. . . Valentine. . .
Valentine. . . Valentine. . .
Valentine Eleven,
Evolutionary Language of the Heart

Valentine, Evolutionary Valentine. . .
Evolutionary Language of the Heart
Valentine, Revolutionary Valentine. . .
Evolutionary Language of the Heart

Trigonometry,
Come & Dance with me
Physiology,
Let your Heart run free

Relativity. . .
Quantum Alchemy. . .
New Biology. . .
Modern Chemistry

Oh. . .Oh-Oh-Oh. . .
Oh-Oh-Oh. . .Oh-Oh-Oh. . .
Oh-Oh-Oh

ABI-YO-YO: THE BEST OF ALL WORLDS

Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo-Yo-Yo-Yo. . .
Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo-Yo-Yo

We Love, We Live, We Work, We Play—
All Through the Night, All Through the Day
Yeah! This Is It, Here We Are—
In the Best of All Worlds

Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo. . .
Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo

NIMBU-PANI: THE LEMON-WATER SONG

Nimbu-Pani in the Shade,
Come & Taste My Lemonade
Lemon-Water, Sweet & Strong—
Wet Your Whistle for a Song

JUNGLE OF LOVE

Come into the Jungle, the Jungle of Love
Come Into the Jungle-Jungle,
Come into the Jungle-Jungle,
Come into the Jungle, the Jungle of Love

HYMN TO THE WORLD INDIAN

One with the Song of the Lark and the Loon
One with the Dance of the Sun and the Moon
One with the Earth and the Water and Sky
One with the Fish and the Swift Dragon-Fly

World Indian: Hey-Ya-Hey-Ya-Hey
World Indian: Hey-Ya-Hey-Ya-Hey

One with the Wintertime Whippoorwill's Call
One with the Spring and the Summer and Fall
One with the Bird and the Bear and the Bee
One with the Seed of the Flowering Tree

World Indian: Hey-Ya-Hey-Ya-Hey
World Indian: Hey-Ya-Hey-Ya-Hey

LONG-DISTANCE MESSENGER

Long-Distance Messenger, Sending a Message
To the Children of the World,
*To Creatures Ev'ryw*here:*

To China, England & Brazil. . . India, Japan & Spain. . .
Egypt, Ecuador & France. . . Switzerland & Mexico. . .
Senegal & Idaho. . . Samarkand & Buffalo:

Ev'ry Part of the Globe, Ev'ry Heart, Ev'ryman:
And the Message is, the Message is:

'GOODWILL TO ALL: PEACE IN SPACE FOREVER:
AWAIT YOUR CALL: LET'S LEARN LOVE TOGETHER.'

Long-Distance Messenger, Sending a Message
To the Children of the World,
*To Creatures Ev'ryw*here*

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the NEW SENSATION as danced in the PEPPERMINT LOUNGE

DOIN' THE



as played by THE TWISTERS

STEREO

FORTUNA

TLPS 990

THE EVOLUTION OF STEREOPHONIC SOUND

It is the fate of men of genius that their contributions to society are minimized by the passage of time. Like a structure that is built by placing one brick upon another, so the original work of a pioneer is improved by everyone who uses the existing knowledge as a guide toward perfection.

A genius in the field of technology was Thomas Alva Edison. A small army of talented technicians, sometimes working singly, sometimes in groups, have brought his unique discoveries far along the road until the then brilliant work of Edison bids fair to be forgotten.

What lovers of music, enjoying the new revelations of sound, realize that Edison's work on the dynamo and his work on the electric light bulb were cornerstones of today's development of stereo records?

It is hardly realized today that Edison devised the multi-channel system. In fact, it was his daring imagination that vaulted more than half a century beyond the two-channel present into what may be the three-channel future.

One of Edison's early British patents describes a three-channel device using three-gauged cylinders, and three separate horns feeding into three recording and playback heads. Edison thought this invention might be useful in recording "three-part music" or singing.

The principle of simultaneous multi-channel recording was established by him. His idea lay dormant until 1898 when the first three-track phonograph was commercially manufactured by the Columbia Phonograph Corporation and advertised as "The Multiplex Gramaphone Grand", — the largest talking machine ever constructed.

The first customer for the triple-horned monster was the Shah of Persia. Unfortunately, few others were willing to pay the thousand pre-inflation dollars asked for it.

Stereo has made music listening into a true art, forcing the listener to use his ears critically as never before, and into becoming an active element in the listening phase.

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905	HONKY TONK
907	LE ROY ANDERSON
908	GERSHWIN RHAPSODY IN BLUE
910	BANJO JAMBOREE
912	SPANISH FIRE & ICE
915	CARMEN
917	HYMNS
920	EL TORO BRAVO
921	DANCE & DREAM
923	SOUSA MARCHES
934	LET'S LISTEN ALL NIGHT
937	HOLIDAY IN ACAPULCO
941	SONGS OF THE IVY LEAGUE
947	OPERA OVERTURES
949	MUSIC OF VERDI
951	OPERA GEMS
952	MELODIES FROM OLD WORLD
955	DIXIE LAND GOES WILD
956	CHOPINESQUE
966	BRAHMS — SYMPHONY No. 1
967	DVORAK — SYMPHONY No. 5

FORTUNA RECORDS, *33 Carlton Avenue, Mount Vernon, N. Y.*

LOUIS BELLSON AND EXPLOSION

NOTE SMOKING



Jazz™



Side One

SAMBANDREA SWING 5:05
Don Menza (Rodon Music-ASCAP)
Chuck Findley-Trumpet solo, Don Menza-Sax solo

BUSTLING 3:49
Ian McDougall-arranged by Sammy Nestico (White Rock Music-BMI)
Ron King-Fluegel Horn solo

I CAN'T GET STARTED 3:49
Vernon Duke and Ira Gershwin-arranged by John Bambridge (Chappell & Co., Inc.-ASCAP)
Conte Candoli-Trumpet solo

ODYSSEY IN RHYTHM 4:43
George Romanis (Sinamor Parthenon-BMI)
Ted Nash-Alto Sax solo

Side Two

DON'T GET AROUND MUCH ANYMORE 4:06
Duke Ellington and Bob Russell-arranged by Tommy Newsom (Harrison Music/Robbins Music (U.A.)-ASCAP)
Ross Tompkins-Piano solo

SPITFIRE 3:00
Louis Bellson-arranged by Jon Bambridge (M.U.S.I.C.-ASCAP)

PICTURE IV 4:12
Gordon Goodwin (M.U.S.I.C.-ASCAP)
Joe Romano-Alto Sax solo, Pete Christlieb-Tenor Sax solo

SKIN DEEP 5:00
Louis Bellson (Tempo Music-ASCAP)

CREDITS

PRODUCED BY: JEFFREY WEBER
Recorded at Filmways/Heider Studios, Studio B, Hollywood, CA — August 14, 15, 1978
Associate Producer: David A. Richardson
Engineer: Phil Schier
Disk Mastering: Future Disc
Design: Germinaro Associates
Concept & Direction: Jeffrey Weber

THE EXPLOSION BAND

Louis Bellson: Drums, Roto Toms
Peter Woodford: Guitar
Ross Tompkins: Piano, Fender Rhodes
Gary Pratt: Acoustic & Fender Bass
Jack Arnold: Percussion
Conte Candoli: Trumpet
Snooky Young: Trumpet
Chuck Findley: Trumpet*
Ron King: Trumpet, Fluegel Horn
Walt Johnson: Trumpet
Bill Booth: Trombone
Alan Kaplan: Trombone
Dana Hughes: Trombone
Bob Payne: Trombone
Pete Christlieb: Tenor Saxaphone, Flute, Clarinet
Don Menza: Tenor Saxaphone, Flute
Joe Romano: Alto, Soprano Saxaphone, Piccolo
Ted Nash: Alto Saxaphone, Flute
Andy Mackintosh: Baritone Saxaphone

**Chuck Findley courtesy of Monterey Records*

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TELEFUNKEN

TF-424 S

WIENER TRIO

Rudolf Buchbinder · Peter Guth · Heidi Litschauer

Mendelssohn: Klaviertrio d-moll, op. 49
Schumann: Klaviertrio d-moll, op. 63



TELEFUNKEN

TF-424 STEREO
COMPATIBLE

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WIENER TRIO

CARA A

Felix Mendelssohn
(1809-1847)

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO
Núm. 1 en Re Menor Op. 49

1. Molto Allegro ed agitato
2. Andante con moto tranquilo
3. Scherzo. Leggiero e vivace
4. Finale. Allegro assai appassionato

CARA B

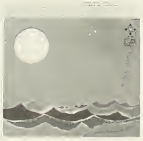
Robert Schumann
(1810-1856)

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO
Núm. 1 en Re Menor Op. 63

1. Con energia y pasión
2. Vivaz pero no impetuoso
3. Lento, con íntimo sentimiento
4. Con fuego

WIENER TRIO
Rudolf Buchbinder, Piano
Peter Guth, Violin
Heidi Litschauer, Violoncello


TF - 405


TF - 406



TF - 408


TF - 409

Imprime: Octavio, Féliz y Cía., S. A. - Tomás Bretón, 51 - Madrid
Edita: ZAFIRO, S. A. - Campomanes, 10 - Madrid

STAN McDONALD'S

BLUE HORIZON JAZZ BAND



Classic Jazz Variations

BLUE HORIZON JAZZ BAND

Classic Jazz Variations

The wide world of traditional jazz is populated with a large number of bands that play that venerable style of music. The groups vary in size and competence, as you would expect, but none lacks the essential ingredient that makes what is played fun to listen to and, therefore, worthwhile. That main ingredient, naturally, is love of the music and of those who have perpetuated its being from its beginning. This great affection is evident whether a band is displaying its wares before ten non-caring customers in the corner saloon or before thousands of the faithful at a major festival. Spreading the joy around is really the name of the game.

However, not all traditional jazz bands are blessed with a magnificent jazz soloist and are content to rely on enthusiastic ensembles and strong repertoires to carry them through gig after gig. We're not talking "Down Beat" award winners here, but jazz musicians who can soar above the crowd while making a statement of some consequence. In other words, one who has something to say and knows how to say it.

Stan McDonald, leader of the Blue Horizon Jazz Band, is such a player and the role of major jazz soloist is not a new one for him by any means. His soprano saxophone and clarinet work sparked the New Black Eagle Jazz Band for ten years as it became one of the best groups in the world through its international appearances, recordings, and plain old fashioned hard work.

In 1981, Stan left the Eagles and set about the task of putting together the Blue Horizon Jazz Band. After performing with a group as potent as the New Black Eagle band, it was obvious to McDonald that the Blue Horizon had to be more than just a pick-up band that would play the standard traditional jazz tunes perfunctorily. Following a trial and error period with different players, McDonald was able to convince veteran trumpeter Walt Miller that his 17-year term of retirement from playing was over. The two had played together in the past, most notably in the Historic Jazz Band (until 1966) which was truly historic in that it was Boston's first New Orleans revivalist band. Miller was able to give McDonald what he was looking for in the front line trumpet chair, an important assignment in every trad band.

The third member of the front line is the experienced trombonist Fred Walsh who, not coincidentally, had played beside McDonald and Miller in the Historic Jazz Band. This trio, by the way, had not been reunited at the time of the first Blue Horizon record in 1983 (BH 001).

The important task of driving, supporting and controlling the after-burners is entrusted to the swinging rhythm section comprising pianist Phil Hower whose experience was gained in various groups and places starting back in the middle 'fifties; bassist Hans Brack, who is only in his early twenties, but who possesses the necessary skills to play jazz and perform with symphonic ensembles; drummer Jimmy Kay who played in big bands (remember them?) before settling into the small jazz band groove. Kay was also a member of the Historic Jazz Band.

So, finally Stan has in place the personnel that is the Blue Horizon Jazz Band. The band can be heard regularly in the New England area at Ephraim's in Sudbury, MA, the Sticky Wicket in Hopkinton, MA, and periodically at the Starlight Roof in Boston, the Interlaken Inn, Lakeville, CT, the Longwood Inn, Marlboro, VT and frequently in concerts at other locations (watch your local listings). Stan is ready to venture beyond New England with the band, so be on the lookout for them especially at some of the many festivals that occur throughout the country.

Recorded live in the comfortable environs of Ephraim's, the music on this record is representative of what the Blue Horizon was doing at the end of 1985 and beginning or 1986, except for "Lonesome Road" which comes from a year earlier and includes Charles Mazza and Steve Pratt on drums and bass, respectively.

"Dardanella" is an old favorite by Fred Fisher dating back to about 1919 when Ben Selvin's orchestra recorded it. The song survived nicely and there were many subsequent recordings by numerous sweet bands and jazz ensembles. McDonald opens with his gorgeous sounding soprano and can be heard on clarinet during one of the group passages. There are good solos from the other horns and a beauty by Phil Hower. Watch that ending!

"My Little Isabel" was written by cornetist Natty Dominique who played it on Johnny Dodds' recording for Victor on January 30, 1929. It is a tough tune to play and you won't find many bands featuring this one -- especially in G rather than the AD original. The Blue Horizon version is patterned on the Dodds version and McDonald uses his clarinet throughout in tribute.

Singer Jimmy Witherspoon recorded "Lotus Blossom" twice, once with Wilbur DeParis' band, and Julia Lee had an early record of this tune which is sung more often than not. Stan "sings" the melody on soprano in the Blue Horizon's instrumental version of a good tune which deserves to be heard more frequently. Walsh, Miller and Hower also get a say.

"Cake Walking Babies" is a popular song from the early 1920s that will always get an audience moving. The Blue Horizon's lusty opening salvo is exceptional and is followed by Hower's solo and the first vocal on this record by Stan McDonald. Great fun. All traditional bands should have this one in the book. Stan's main man, Sidney Bechet, recorded this for Blue Note in 1949 and played it all during his career.

Stan does another vocal on "Viper Mad," a "tea" song that probably had nothing to do with that famous Boston party. The Noble Sissle Swingster's recording featuring the great Bechet is the model for the Blue Horizon rendering. Walt Miller says some nice things behind Stan's vocal and in solo.

The evergreen "On The Sunny Side Of The Street" is a wonderful feature for the McDonald soprano saxophone and shows us a different picture of the Blue Horizon Jazz Band than we have seen heretofore. The tempo is perfect and Stan uses it to full advantage.

Louis Armstrong, Johnny Dodds, Sidney Bechet and many other jazz greats have recorded "Wild Man Blues," a true jazz classic. Composed by Armstrong and Jelly Roll Morton, there are many breaks to be executed along the way. The band does a great job with this wonderful gem and one walks away feeling very good.

Nat Shilkret and Gene Austin wrote "Lonesome Road" and the song appeared in a 1929 movie version of "Show Boat." Many jazz people have played it through the years and obtained various feelings from the tune. Stan's soprano speaks eloquently in a slow tempo which seems to fit this song best. Hower plays another good solo, Miller growls nicely and Walsh adds fitting comments before Stan wraps it up on clarinet. A most appropriate conclusion to a remarkable program of classic jazz variations.

Listening to the Blue Horizon Jazz Band in person or on record will prove to be a revelation to many jazz fans. In either case, a varied program played by a band of kindred souls led by a superb instrumentalist will prove to be a memorable experience. Sidney Bechet would have loved it!

Russ Chase
WWFM (Mercer County, NJ)
IAJRC Journal

SIDE 1

1. Dardanella (5:38) *(F. Fisher)*
2. My Little Isabel (2:51) *(N. Dominique)*
3. Lotus Blossom (4:22) *(A. Johnston-S. Coslow)*
4. Cakewalkin' Babies From Home (4:59) *(C. Williams)*

SIDE 2

1. Viper Mad (4:27) *(C. Williams-S. Bechet)*
2. On The Sunny Side Of The Street (3:54) *(J. McHugh)*
3. Wild Man Blues (4:54) *(L. Armstrong-F. Morton)*
4. Lonesome Road (5:42) *(N. Shilkret-G. Austin)*

PERSONNEL

STAN McDONALD
(cl., sop., voc.)

WALT MILLER
(tp.)

FRED WALSH
(tb.)

PHIL HOWER
(pno.)

HANS BRACK
(b.)

JIMMY KAY
(dm.)

LONESOME ROAD:
Steve Pratt (b.); Charles Mazza (dm.)

Master tape engineered digitally on Beta video cassette by Dave Fanger, from live performances at Ephraim's, Sudbury, MA, recorded in stereo DBX by Ellen McDonald. "Lonesome Road" was taped monaurally by Bob Kitchin.

Blue Horizon Records

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BH003

Dawn of the

BLUE HORIZON JAZZ BAND



STAN McDONALD at
Sandy's Jazz Revival

Dawn of the
BLUE HORIZON JAZZ BAND

THE MUSIC, IT'S THAT ROAD . . . THERE'S NO STOPPING THAT

Sidney Bechet

Yes, Sidney, these shapes and sounds are Stan McDonald's Blue Horizon Jazz Band - dispelling the gloom that descended upon traditional jazz fans throughout the world when Stan's 10-year pilgrimage with the New Black Eagle Jazz Band ended in mid-1981. . .

Spanning 30 years of jazz friendships, this initial release is a reunion radiating the soul and spirit that are Stan's guiding lights. Searching the audience with lyrical phrases, he exposes the few innocents gently. Illuminating them, he focuses on the hard-core fans, centering his full intensity: and they glow like cherubs.

This is good old-fashioned fusion. Listen and rediscover - or lose - your innocence. You will be elevated by a master, in praise of The Master: Bechet.

(Complete album notes inserted.)

PERSONNEL

Both Sessions:
STAN McDONALD - clarinet, soprano saxophone, vocals
HANK HANKINSON - bass

July 17, 1982 (side 1, #1 and #4)
TOMMY BENFORD - drums
DICK WETMORE - cornet and violin
HENRY "THINS" FRANCIS - piano

October 9, 1982 (side 1 #2 and #3; side 2)
WALTER MILLER - trumpet
JIM WHEATON - valve trombone
ROBIN VERDIER - piano
ERNIE WIGHT - drums

Side 1
Rose of the Rio Grande (5:30)
Buddy Bolden's Blues (7:40)
Milenburg Joys (5:20)
Wolverine Blues (4:07)

Side 2
Old Fashioned Love (6:53)
Tijuana (4:48)
Kansas City Man Blues (6:25)
Willie The Weeper (5:12)

CREDITS

Album Notes (inserted)-ALAN C. WEBBER
Cover Design-HASSO EWING
Recording Engineer-RICHARD S. BURWEN
Blue Angel-J.Q. ADAMS, JR.
Inspiration-VICTOR YORK

Recorded live at SANDY'S JAZZ REVIVAL
Beverly, Mass., July 17 and October 9, 1982

The first session was recorded on 110db dynamic range analog tape using the Burwen Model 2000 companding audio processor. The second session was recorded digitally. All the signal processing equipment and the low noise microphones used are the products of many years of development by sound specialist Richard S. Burwen.

Blue Horizon Records



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SAILING
SLIP AWAY
I FOUND SOMEONE TO LOVE ME
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Produced by Shannon Williams
Recorded at Woodland Sound Studios, Nashville, Tenn.
Recording Engineer: Rex Collier
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Cover Design: Don Quest Art Studio

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THE WORK OF THE LORD

WITH

THE WONDERING SOULS OF N.C.



STEREO

THE WORK OF THE LORD

WITH

THE WONDERING SOULS OF N.C.

SIDE A

1. **I'M THANKFUL FOR YOU (2:52)**
   Harold Williamson (Lead Singer)
2. **TRAVELING ON (3:08)**
   Roosevelt Gardner (Lead Singer)
3. **MY DYING BED (3:22)**
   Harold Williamson (Lead Singer)
4. **IF IT WASN'T FOR THE LORD (5:40)**
   Roosevelt Gardner (Lead Singer)
5. **THE WORK OF THE LORD (2:30)**
   Harold Williamson (Lead Singer)

SIDE B

1. **WHEN THE WORLD IS ON FIRE (2:46)**
   Roosevelt Gardner (Lead Singer)
2. **A TRIP TO HEAVEN (2:55)**
   Harold Williamson (Lead Singer)
3. **CALVEREY (3:46)**
   Roosevelt Gardner (Lead Singer)
4. **I PROMISED THE LORD (2:43)**
   Harold Williamson (Lead Singer)
5. **END OF MY JOURNEY (3:08)**
   Roosevelt Gardner (Lead Singer)

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Together To Sing God's Praises
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'CALVEREY'

You Can't Help From Thinking How Jesus Gave His
Life For Your Sins and Mine.

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The Group consists of:
Harold Williamson - Lead
Roosevelt Gardner - Lead
Robert Ederington - Baritone
Bobby Rogers - Tenor
Rhythm Section consists of:
Chris Clemons - Lead Guitar
Carl Clemons - Bass Guitar
Leroy Rogers (Formerly of the Highway QC.S)
Playing Guitar
Dean Williamson on Drums
Anthony McNeil on Organ
Gene Williamson - Group Director

Contact - Manager
Harold Williamson
217-03 - 135th Ave.
Laurelton, N. Y. 11413
212-978-0685

Assistant Manager
Roosevelt Gardner
516-MI-3-6835

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Original recording produced by
Teddy McRae
Broadway Recording Studio
New York, N. Y.

RAE-COX RECORDING, INC.
1674 BROADWAY, NEW YORK, N. Y. 10019

ELVIS PRESLEY

Blue Suede Shoes
Heartbreak Hotel
Tutti Frutti
I Was The One
Shake, Rattle And Roll
I Got A Woman
Money Honey
Hound Dog
I Want You, I Need You, I Love You
Don't Be Cruel
Love Me Tender
Ready Teddy
Love Me
Too Much
When My Blue Moon Turns To Gold Again
(There'll Be) Peace In The Valley (For Me)





La grande storia del ROCK

Piano dell'Opera

1. The Rolling Stones.
2. Little Richard, Chubby Checker.
3. Jimi Hendrix, Bob Marley, Percy Sledge.
4. The Fleetwoods, Frankie Avalon, The Chiffons, The Ad Libs.
5. Ray Charles, The Coasters.
6. Billy Preston, Solomon Burke, John Lee Hooker.
7. Martha Reeves, Sam & Dave, The Association.
8. James Brown.
9. The Platters, Jerry Lee Lewis.
10. Ike & Tina Turner, Sonny Boy Williamson, Esther Phillips, Blues Image, Jimmy McGriff & Junior Parker.
11. The Drifters, Duane Eddy, The Fireballs, Jack Scott.
12. The Beach Boys, Gladys Knight & The Pips, The Everly Brothers, Disco Tex & The Sex-O-Lettes.
13. Carla Thomas, The Shirelles, Lonnie Mack, Brook Benton, Otis Spann & Muddy Waters.
14. Mungo Jerry, Johnny and The Hurricanes, Danny and The Juniors, Bill Deal & The Rhondels, Adam Wade.
15. Keith Emerson.
16. Fats Domino, Chris Montez, Shocking Blue, The El Dorados.
17. Little Richard, Solomon King, The Temptations, Dave Baby Cortez, Jimmy Reed.
18. Sam Cooke, Joe Simon, Joe Tex, Lou Rawls.
19. The Platters, Tony Williams e Paul Roby, Percy Sledge, King Curtis, Lee Dorsey.
20. The Diamonds, The Five Americans, Sam The Sham & The Pharaohs, Billy Vera, The Manhattans.
21. David Bowie.
22. Rufus Thomas, Martha Reeves, The Nashville Teens, The Troggs.
23. Bill Haley and The Comets.
24. Paul Anka, The Everly Brothers.
25. Gary Lewis & The Playboys, The Eternals, Sam Cooke.
26. Brownie McGhee and Sonny Terry, John Lee Hooker.
27. Paul Anka, Frankie Laine.
28. The Drifters, Johnny and The Hurricanes, The Bobettes.
29. John Travolta, Fontella Bass, Marv Johnson, The Box Tops, Lloyd Price.
30. The Everly Brothers.
31. Jimi Hendrix.
32. The Orioles, Bobby Vee, The Moonglows, Fabian.
33. Ritchie Valens, The Angels, The Five Satins, Archie Bell, Ronnie Dove.
34. Fats Domino.
35. Neil Sedaka, Freddy Cannon, Timi Yuro, Freddie & The Dreamers.
36. Ike & Tina Turner.
37. Elton John.
38. Pete Best, Lonnie Donegan.
39. Bob Marley, Billy Preston.
40. The Jimmy Castor Bunch, The Casuals, Chris Kenner, The Manhattans.
41. Percy Sledge, Joe Simon, Otis Spann.
42. Iron Butterfly, The Crests, The Crewcuts, Sam Cooke.
43. Lonnie Smith, Brook Benton.
44. The Capris, Paul Jones, George Freeman.
45. Little Richard, Gladys Knight & The Pips.
46. The Beatles.
47. John Travolta.
48. Ike & Tina Turner, Jimmy Reed, Serendipity Singers, Johnny Rivers.
49. Johnny and The Hurricanes, The Kingsmen, The Excellents, The Keytones, The Classics IV.
50. Betty Everett, The Earls.
51. The Impressions, Brownie McGhee and Sonny Terry, Otis Spann.
52. Jan & Dean, Shades Of Blue, Jay & The Techniques, Patti LaBelle & The Blue Belles, The Solitaires.
53. Aphrodite's Child.
54. Brook Benton, Bo Diddley.
55. The Shirelles, The Olympics, The Marcels, Jerry Butler.
56. Jimi Hendrix.
57. Jerry Lee Lewis, The Dovells, Jimmie Rodgers, T. Roe.
58. Eric Clapton, John Mayall.
59. The Capitols, Frankie Ford, Del Shannon, Gladys Knight & The Pips.
60. Jimi Hendrix.
61. Jimmy McGriff & Junior Parker, Shirley & Lee.
62. Mike Bloomfield, Otis Spann.
63. The Skyliners, Gene Chandler, Joe South, Spanky & Our Gang.
64. Chuck Berry.
65. Robert & Johnny, The Spaniels.
66. Sam & Dave.
67. The Kingston Trio.
68. Rod Stewart, Joe Thomas.
69. Ray Charles, The Flamingos.
70. Billy Bland, Dee Clark
71. Etta James, The Leaves.
72. Bobby Hebb, Blue Cheer, Johnny Preston, Johnny Hallyday, Jack Bruce, The Taste.
73. Jerry Butler, Betty Everett, The Cleftones.
74. Billy Vera.
75. Amen Corner, The Small Faces.
76. Gene Vincent & Be-Bop-A-Lula.
77. Fats Domino, Mike Bloomfield.
78. Preston Epps, Limmie & Family Cookin'.
79. Bobby Rydell, Robert & Johnny, Sonny Till & The Orioles.
80. Jimi Hendrix.
81. The Beatles.
82. Elvis Presley.
83. Lightnin Hopkins.
84. Shirley & Lee, Otis Spann.
85. Carol Douglas.
86. Frankie Laine, Johnny Ray.
87. The Dells.
88. The Fireballs, The Happenings.
89. Santo & Johnny.
90. The Fiestas.
91. Aretha Franklin.
92. Brook Benton, Gogi Grant, The Happenings, King Harvest.
93. The Charlots, Ronnie Dove, Jerry Wallace, Sister Rosetta Tharpe.
94. Jerry Butler, Ray Charles.
95. Robert and Johnny, The Manhattans, The Chimes.
96. Jimi Hendrix, B.B. King.
97. The Capris, The Earls, Don Gardner & Dee Dee Ford.
98. Jimmy McGriff & Junior Parker, Jimmy Reed, The String-a-Longs.
99. The Solitaires, Billy Bland, Dee Clark.
100. Sonny Till & The Orioles, The Spaniels, Brownie McGhee and Sonny Terry.

ARMANDO CURCIO EDITORE


Dorothy
Love Coates
'STANDING ON THE ROCK'
STEREO
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Dorothy Love Coates

'STANDING ON THE ROCK'



Truly a household name in the gospel world, Dorothy Love Coates has achieved her place in the sun because of her multi-facet talents. She is not only a supreme singer whose soulful sound is recognizable across the length and breadth of the nation, her style is distinctive and dynamic and devout and she delivers a song in a manner rarely heard in gospel.

She too must be recognized as one of the most prolific writers of our day. Her memorable songs will live forever. Her creations are truly inspired and have become a vehicle for many other artists to record. She has made an indelible niche in the sound of gospeldom and has created an everlasting place for herself with the creation of her most exciting compositions.

Dorothy Love Coates has been truly blessed with the talents that she has and it is a blessing to be able to receive the benefits of her greatness.

SIDE A

Standing On The Rock (5:22) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

Is Your All On The Altar (6:25) — Trio: Dorothy Love Coates, Lillian Caffey, John Phillips Daniels
Public Domain

Where Shall I Be (When The First Trumpet Sounds) (3:09) — Trio: Dorothy Love Coates, Lillian Caffey, John Phillips Daniels
Venice Music, Inc. (BMI) - D. L. Coates

Ninety-Nine and One-Half (99½) Won't Do (3:53) — Soloist: Dorothy Love Coates
Venice Music, Inc. (BMI) - D. L. Coates

SIDE B

A Child Of God (4:03) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

Calvary (4:06) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

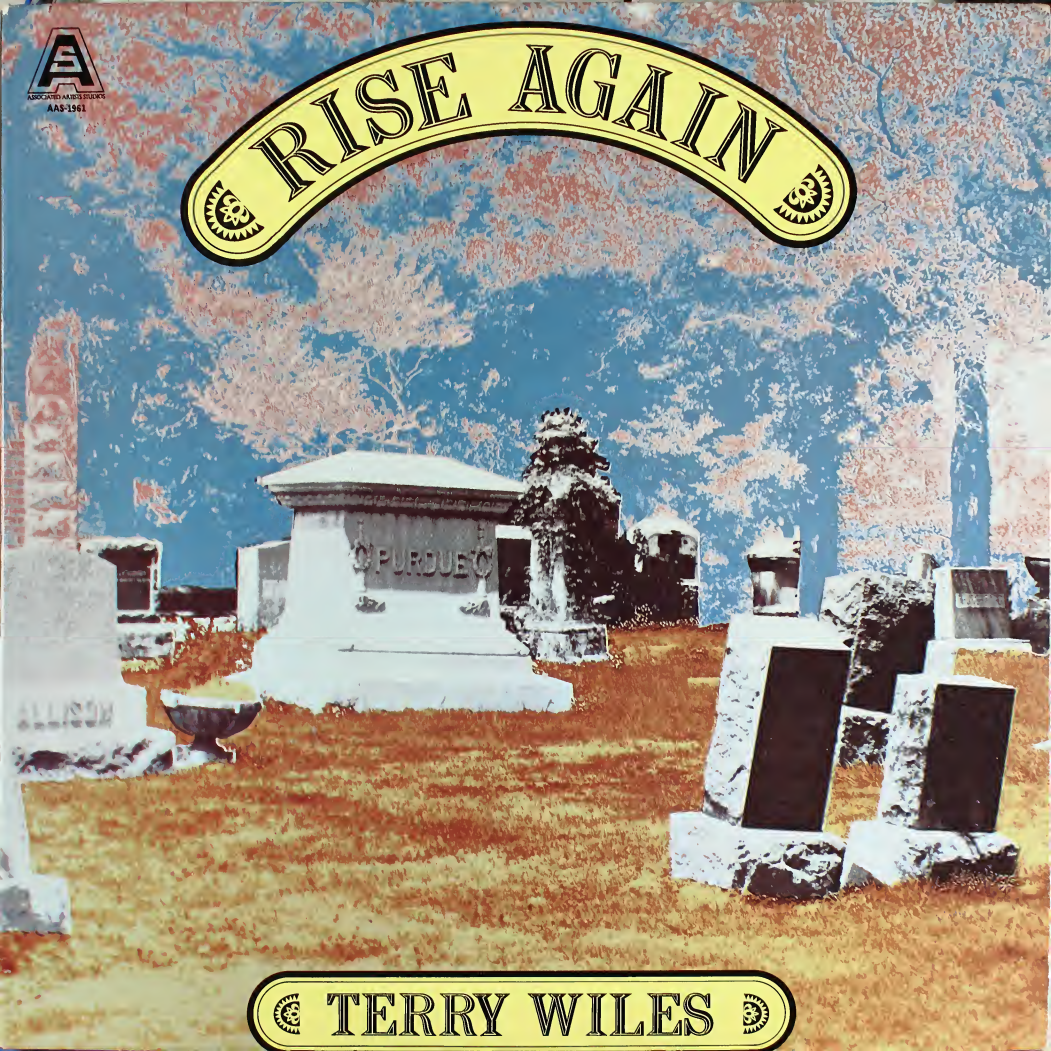
If I Could Hear My Mother Pray Again (4:06) — Soloist: Dorothy Love Coates
Public Domain

He Cares (7:19) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

ALBUM COVER : Jim Leonard, Penns Grove, N.J.

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AAS-1961
RISE AGAIN
PURDUE
TERRY WILES

ASSOCIATED ARTISTS STUDIOS
AAS–1961

RISE AGAIN · TERRY WILES



SIDE ONE

I NEVER LOVED HIM BETTER (Slaughter)
TAKE MY LIFE PRECIOUS JESUS (Brown)
I WILL LIFT UP HOLY HANDS (R. Wiles)
I'LL RISE AGAIN (Holm)
JESUS WILL ALWAYS BE (R. Wiles)

SIDE TWO

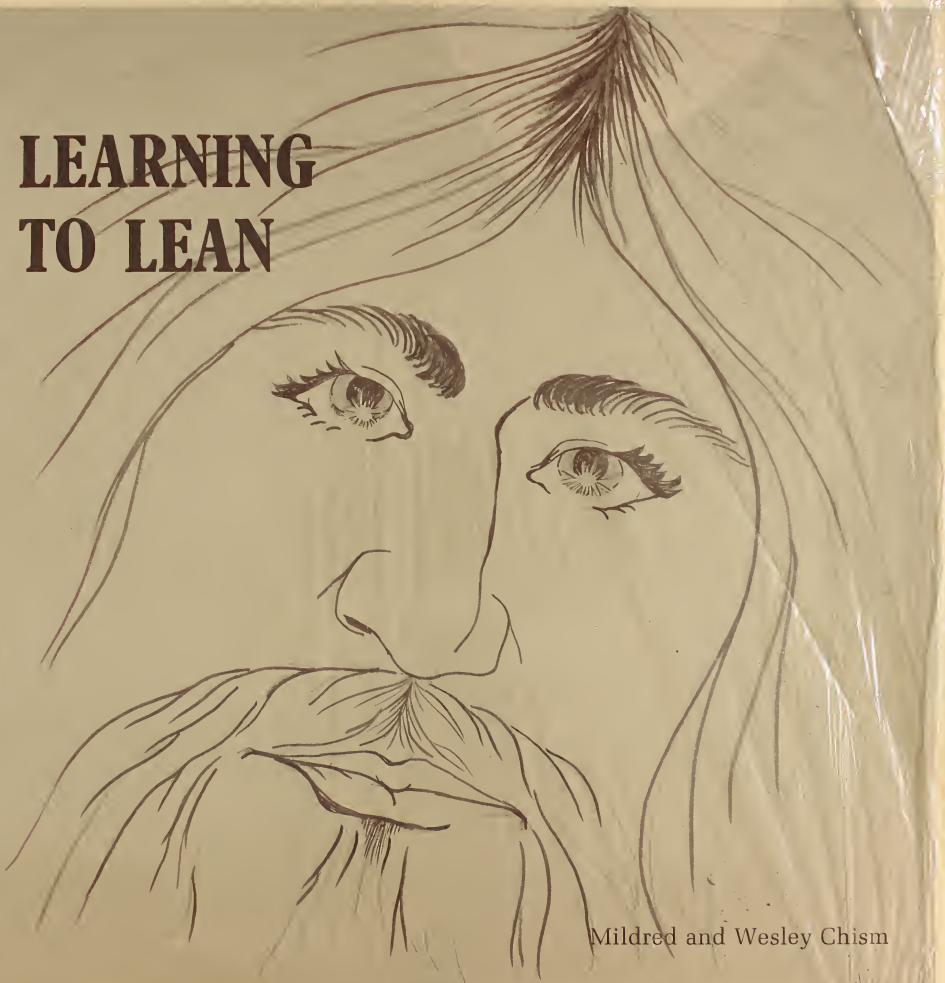
IN HIM (D. Ingles)
I JUST LOVE LOVIN' THE LORD (Cook)
WHEN I SAY JESUS (Phil Johnson)
HEAVEN'S GONNA BE A BLAST (Honeytree)
MEDLEY: WHEN WE SEE CHRIST (Rusthol)
WHEN WE ALL GET TO HEAVEN (Hewitt-Wilson)

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PHOTOGRAPHY: WILLIAM DIXON

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Jerry M. Lien, Ph.D.
Professor of Communication
Southern Missionary College







Learning To Lean
(John Stallings)

Right Now
(Jimmy Owens)

Give It To Me
(Josh Albert Hailey/Isaiah Jones, Jr.)

Why Not Do It Today
(James Cleveland/Kenneth Woods, Jr.)

Changed
(Walter Hawkins)

Tell Them
(Andrae Crouch)

Lord Help Me To Hold Out
(Cleveland/Woods, Jr.)

I Come That You Might Have Life
(Andrae Crouch)

Dear Jesus, I Love You
(Walter Hawkins)

It Won't Be Long
(Andrae Crouch)

Wesley Chism
(Tenor)

Mildred Chism
(Alto/Pianist)

Ronald Martin
(Electric Bass)

Charles Bucklew
(Guitarist)

Engineered by
Mic Thurber

Recorded at MLTV Studios
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WESLEY CHISM
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Philadelphia, PA 19142

HWS-90

RHYTHMIC UNION

Gentle Awakening



RHYTHMIC UNION

Seeds of Kindness

SIDE I

GENTLE AWAKENING (R. Chappell) 5:23
Robert Chappell – piano; Tigger Benford – tabla, drum set, triangle; Cheri Haines – flute; Henk Roberts – cello; Jerome Cheatham – bass

KLEIN ABER FEIN (H. Roberts) 2:24
Robert Chappell – piano; Tigger Benford – drum set; Cheri Haines – alto flute; Henk Roberts – cello; Jerome Cheatham – bass

SENSIBLE SHOES (R. Chappell) 5:11
Robert Cheppell – electric piano, xylophone, chromatic cowbells, vibrephone; Tigger Benford – drum set; Cheri Haines – flute; Henk Roberts – cello; Jerome Cheatham – bass

BRANCHES OF SNOW (R. Chappell) 3:47
Robert Chappell – piano, metal angklung; Cheri Haines – flute; Henk Roberts – cello

SIDE II

ALIVE FLOWERS (H. Roberts) 4:25
Robert Chappell – pieno, congas, gankogui, shekere, whistle; Tigger Benford – drum set, gankogui, congas; Cheri Haines – piccolo, whistles, clicker; Hank Roberts – cello, cowbell, voices; Jerome Cheatham – bass; Rocky Mattit – congas

LUNA (Benford, Chappell, Roberts) 2:56
Tigger Bentord & Robert Chappell – percussion: Chinese opera gongs, Thai button gongs, wind gong, elmglauken, camel bells, cymbals, Chinese cymbals, alarm bells, tom-toms, Chinese tom-toms, log drums, wood blocks, cowbells, bundt pan, mixing bowls, Japanese prayer bowls, Javanese bonang, crotales, triangles, temple blocks; Hank Roberts – cello

NIMISH (C. Haines) 4:51
Cheri Haines – bensuri (bamboo flutes); Tigger Bentord – tabla; Robert Chappell – darabuka, tanpura; Hank Roberts – cello

SONG OF BUSOGA (Chappell, Benford, Haines) 4:29
– based on traditional Ugandan amadinda xylophone music
Robert Cheppell – amadinda xylophone, bongos; Tigger Benford – amadinda xylophone, Ugandan drum; Chari Haines – amadinda xylophone, shaker, alto flute; Rocky Mattit – ankle bells


Hank Roberts




Tigger Benford


Jerome Cheatham


Cheri Haines


Robert Chappell

PRODUCED BY RHYTHMIC UNION, MICHAEL DAY & ROCKY MAFFIT

Recorded June 1980 at Creative Audio, Urbene, Illinois
Engineered and mixed by Michael Dey
Concert sound engineer: Steve Smith
Mastered by Bill Kipper, Masterdisk, New York
Cover Photo by Sebastian Bastel
Liner Photos by Steve Smith end Rhythmic Union
Album Design by Suzenne Hill

All selections published by Remapo Music/BMI

Special thanks to: Frank Benford, The Chappells, Shirley Soo and Inner City Records

INNER CITY

PRINTED IN U.S.A.

℗ 1981 INNER CITY RECORDS, 423 WEST 55TH ST., NEW YORK, N.Y. 10019



ANGELA DRAKE "GOOD LOVIN"

SIDE ONE

PAINT MY CHAINS (2:28)
GOOD LOVIN' (2:26)
SECRET PLACE (2:12)
I AM I SAID (4:38)
HARD DAY (4:51)
GONNA BE ALRIGHT NOW (2:58)

SIDE TWO

SHOW ME HOW TO LOVE (2:40)
BELIEVE IN ME (3:20)
CRAZY LITTLE WORLD (3:13)
THIS IS YOUR LIFE (3:59)
YOU HAD TO HURT SOMEONE (2:24)
MARE DI DICEMBRE (2:52)

It is always refreshing to experience the ultimate in Musical enjoyment---to be able to relax and listen to the dynamic outpouring of song by an artist of profound dimension. This will be your experience with this recording by ANGELA DRAKE.

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. . . Goodnight, Mrs. Calabash, wherever you are
. . . Rinso white, happy little washday song
. . . Free you from the four walls of today
I vow to erase crime from the earth
. . . Out of the fog, out of the night
Don't open that closet, McGee
. . . And his wonder dog King
. . . Good evening, anybody
. . . Hi-ho Silver! Awaaay
. . . Yoo Hoo, is anybody?
. . . Heyyy Abbott
. . . Coming Mother!
. . . Vas you dere, Sharlie?
. . . Radio's home folks
Lux presents—Hollywood
. . . Wanna buy a duck?
. . . The All-American boy
. . . I'se regusted
. . . Howdy, bub
Where the elite meet to eat
. . . The barber of Hartsville
. . . It's a bird, it's a plane
. . . Duz does everything
Is everybody happy?
Radio's home folks
That's a joke son! . . .
Relax, Archie! Relax
You betchum, Red Ryder
On the con-positively-trainy! . . .
Cream of Wheat is so good to eat . . .
When the moon comes over the mountain . . .
Tales well calculated to keep you in suspense . . .
Held in suspended animation for 500 years . . .
Crossroads of a million private lives . . .
Ah, ah, ah, don't touch that dial . . .
Who knows what evil lurks
Lux presents—Hollywood
The All-American boy . . .
And his wife Belle . . .
CX-4 to control tower . . .
Vas you dere, Sharlie? . . .
Wanna buy a duck? . . .
Sold to American . . .
Hibbidy Gits . . .
Duz does everything . . .
Yowsah, yowsah . . .
The barber of Hartsville . . .
How do you do? . . .
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□ SIDE TWO □

When I Reach The Top
Jesus Is All I Need
Precious Lord

Produced By: Archie Dale

J.R. Vance and Cliff Bently — guitars
Wayne Griffin — bass
Derrick Lee — piano/organ
De Wayne Brown and Tommy Davis — drums

Mixing Engineer Ken Criblez
Recording Engineer David McKinley
Mastering by Andre Montell
Mastering Engineer — Denny Purcell
Re-Mixed by Andre Montell and Archie Dale
Engineered by David McKinley
Mixed by Ken Criblez
Mastered at Woodland Sound Studios, Nashville, Tn

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Louisville, KY 40211
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KicKin'
abc Records

STEREO 27028 XOT
(ABCD-899)



SIDE "A"

MIGHTY HIGH
LEANIN'
YOU ARE SO BEAUTIFUL
I'VE GOT THE MUSIC IN ME & SUPERSTITION

THE MIGHTY CLOUDS OF JOY
KICKIN'

SIDE "B"

MILLIONAIRE
TOUCH MY SOUL
STANDING ON THE REAL SIDE
EVERYTHING IS LOVE

PRODUCED BY: DAVID CRAWFORD
ARRANGED BY: MIKE TERRY
MUSICIANS:
DRUMS: EARL YOUNG
BASS: ROBERT POPWELL
GUITAR: DENNIS HARRIS, DARYL INMAN & KENNY MIMS
KEYBOARDS: DAVE CRAWFORD & WILL BOULWARE
CONGAS: LARRY WASHINGTON
PERCUSSION: JACK ASHFORD
SYNTHESIZER: KENNY FINE
STRINGS: ATLANTA SYMPHONY STRINGS & HORNS
ENGINEERS: JAMES GREEN, BILL SCRUGGS, STAN DARCUS & DON JOHNSON
RE-MIX ENGINEERS: JOE TARSIA (SIGMA SOUND), CARL PARUOLO (SIGMA SOUND) & BARNEY PERKINS
ENGINEERING ASSISTANTS: DIRK DEVLIN (SIGMA SOUND) & JIM GALLAGHER (SIGMA SOUND)
RECORDED AT DAVID STUDIOS, ATLANTA, GEORGIA
MIXED AT SIGMA SOUND STUDIOS, PHILADELPHIA, PA.
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THE TIME IS...NOW!

The Elect



0 57111 27631 4

The Elect

Side One

1. *THE TIME*
   Solo: Aaron Boyd
2. *NO NEED TO WORRY*
   Soloist: Jeff Davis & Kevin Gaston
3. *THE NAME OF THE GAME*
   Solo: Kevin Gaston
4. *HIGH PLACES*
   Solo: Aaron Boyd & Kevin Allen

Song 2: BICK-LYNN MUSIC-ASCAP/Songs 1,3,4-EMANDELL TUNES/SESAC

Side Two

1. *SECRET PLACES (Psalm 91)*
   Vocal the Group
2. *SURELY GOODNESS & MERCY (Psalm 23)*
   Solo: Kevin Allen
3. *HE WILL HEAR ME (Psalm 86)*
   Solo: Aaron Boyd
4. *HAVE YOU WONDERED*
   Solo: Kevin Gaston

Song 1: BICK-LYNN MUSIC-ASCAP/Songs 2 + 4-EMANDELL TUNES/SESAC

We, THE ELECT, dedicate this album to our Lord, Jesus Christ first and then to our pastor, Bishop Morris E. Goldner for his prayers and support. God has blessed this group to witness and sing praises for his names sake. For this is our Ministry—to tell the world—"The time to give your life to Christ is now"
THE TIME IS.....NOW!
GOD BLESS, Kevin Gaston, Aaron Boyd, Jeff Davis, Kevin Allen (Vocals), Roy Cunningham, Gary Amos & Wesley Clay (Musicians)

ELECT: Kevin Gaston, Aaron Boyd, Jeff Davis, Kevin Allen (Vocals), Roy Cunningham, Gary Amos & Wesley Clay (Musicians)
Produced by: Ricky L. Callier
Executive Producers: Eddie Hoke, Jr., Jeff Davis, Mark Hoke, Leroy Lovett, Jr.
Recorded at: Pinebrook Recording Studios, Alexandria, IN
Engineered by: Mark Aspinall, Kirk Butler
Queen Village Recording, Phila., PA
Engineered by: Andrew Raison
Powerhouse, Camden, N.J.
Engineered by: Grant Bernhard
Alpha Wave Studios, Edgemont, PA
Engineered by: Efrain (E.T.) Torres
Synthesizer Programming by: OMNI
Mixed at: Alpha Wave Studios, Edgemont, PA
Mixed by: E.T. & Ricky L. Callier

Photography: Tristar Studio, Indianapolis, IN
Photographer: Mark Hoke, Hokgraphics, Inc., Indianapolis, IN
Wardrobe Consultant: Anthony Williamson, Indianapolis, IN
Wardrobe provided by: Harry Levinson, Indiana & Kentucky

SPECIAL THANKS TO: Elder Owen Young, Bethel Tabernacle, Indianapolis, IN
Special Thanks (from the Producer):
To all of the recording engineers and studio managers that made our creative efforts much easier. Especially Mark Aspinall at Pinebrook and Ken (FTGB-Fat, Tall Bald Guy), Omni & E.T. at Alpha Wave.





Information
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Stereo
MS 7286

MASTERWORKS

Trans-Electronic Music Productions, Inc. Presents

Walter Carlos

and

The Well-Tempered Synthesizer

More virtuoso electronic performances of Bach, Monteverdi, Scarlatti, Handel



MS 7286 Columbia MASTERWORKS

"Carlos' realization of the Fourth Brandenburg Concerto is, to put it bluntly, the finest performance of any of the Brandenburgs—live, canned, or intuited—I've ever heard."—Glenn Gould

Trans-Electronic Music Productions, Inc., Presents
Walter Carlos
and
THE WELL-TEMPERED SYNTHESIZER
Virtuoso electronic performances of
Bach, Monteverdi, Scarlatti, Handel

Side 1

Stereo Test Tone (:10)

MONTEVERDI: "Orfeo" Suite (3:15)
Toccata; Ritornello I; Choro II; Ritornello II; Choro II; Ritornello II

SCARLATTI: Sonata in G Major, L. 209/K. 455 (1:38)

SCARLATTI: Sonata in D Major, L. 164/K. 491 (3:50)

HANDEL: Water Music
Bourrée (:43)
Air (2:42)
Allegro Deciso (2:57)

SCARLATTI: Sonata in E Major, L. 430/K. 531 (1:52)

SCARLATTI: Sonata in D Major, L. 465/K. 96 (2:25)

Side 2

J. S. BACH: Brandenburg Concerto No. 4 in G Major, BWV 1049
I—Allegro (8:03)
II—Andante (3:30)
III—Presto (4:40)

MONTEVERDI: "Domine Ad Adjuvandum," from 1610 Vespers (2:13)

The selections are in the public domain.

Library of Congress catalog card number 79-750170 applies to MS 7286.

Something went wrong. "Switched-On Bach" was meant to be an artistic experiment, a learning and testing vehicle, an example of a contemporary composer trying to find himself—not the marked commercial success it has so clearly become. And one year later, here we were, faced with deciding the content of a follow-up album. Walter wanted to attempt an orchestration of an ambitious 19th-century work, but insufficient multitrack facilities prevented that. And doing one of Walter's own works seemed untimely and best left for another year. Finally, the public's enthusiasm for more electronic Bach supplied the answer, and the result is this new switched-on Baroque album.

Something went wrong. Several critics and a lot of interested musicians and music lovers started to ask "How does the Moog do it all?"—implying that the machine was somehow responsible for the artistry and creativity to which our "Switched-On" audience had responded.

And so the myth was perpetuated that led to the unique situation in which we now find ourselves where, in effect, a Steinway piano can receive curtain calls for a performance by the eminent Mr. Horowitz (or, yes, even Mr. Gould).

But at this point in time, the synthesizer is really nothing more than an embryo. And, just as the pioneers of electronic music established the groundwork with what they had available, Walter has carried on, within the limitations of the current device (and there are frustratingly many), the task of bringing the medium (electronic music) out of associations with but one style (contemporary, aleatoric, serial, etc.) into the music mainstream. Walter is uniquely qualified for such a task, for in him are combined the hybrid talents of composer, performer, conductor, instrument designer and builder, piano tuner, acoustician, recording engineer—and tireless worker.

This recording, I believe, carries the maturation of the new medium another step forward. The polished performances here belie the tedium and time necessary for their realization. I spent many hours watching and assisting as, note by note, phrase by phrase, the familiar music was brought to life in a new and appropriate manner. Did Bach really need it? And now Handel, Scarlatti and Monteverdi? Of course not. But in light of the usual dull, inhibited and "contemptuous-by-familiarity" traditional performances too often heard in concert halls and on records, it is at least refreshing to experience the exuberance and excitement that (electricity and purists notwithstanding) Walter brings to his performances/realizations/orchestrations.

A final word about Walter: He began as a physicist who was content to write operas and string quartets on the side for his own amusement and that of his closest friends. But, again, something went wrong.

—Rachel Elkind
Producer

P.S. Walter and I wish to express our gratitude to Bob Altshuler, Pierre Bourdain, Peter Munves and R. Denis Schwarz, our favorite "engineer-in-residence," for their unending enthusiasm and support—with particular thanks to the fantastic Columbia Masterworks sales force.

From Columbia Masterworks' standpoint, something went right. "Switched-On Bach" not only switched Bach on, it also switched some 400,000 record buyers on. (And final figures are not yet in sight!)

But what is even more gratifying is the fact that a record that was geared to the rather small Classical segment of the record market suddenly broke out into the mainstream. Young people everywhere—college students, teenagers—many of whom ordinarily buy nothing but Rock and Folk, passed the word that here was a record with a new and contemporary sound. That it was a "Classical" record (Bach, note for note, with not even a rhythm section added) mattered not at all. What mattered was the ingenious synthesized "orchestrations" of Walter Carlos. What caught the young imagination was the new, contemporary, switched-on performances of Carlos on the Moog Synthesizer.

Something went right with the critics, too. Rarely has a record received such universal acclaim from such a wide variety of publications. Naturally, the record magazines gave it unprecedented rave reviews. But witness the news media: The Los Angeles Times called it "One of the most extraordinary sets in the history of LP." Time magazine, Newsweek, and even Playboy used such terms as "Astonishing," "Spectacular," "Exhilarating." And Variety, that "bible" of show business, headlined that this recording "Heralds the Age of Synthesized Music."

So, with things still going right, TEMPI and Columbia Masterworks bring you the second Carlos inspiration, an album of Handel, Scarlatti, Monteverdi and—Bach. In this new recording, Carlos has refined and sharpened his synthesizing powers to an almost unbelievable degree. Through Carlos, you can now hear the Moog Synthesizer speak with unequalled eloquence in performances of technical refinement and sophistication undreamed of only a year ago.

—Thomas Frost
Music Director
Columbia Masterworks

The music on this disc consists of faithful transcriptions/performances of music by Bach, Handel, Scarlatti and Monteverdi. The Baroque and pre-Baroque contrapuntal and dramatic styles seem eminently suited for this form of musical presentation.

The two Monteverdi cuts are stylistically similar. I attempted to suggest rather heraldic, resonant sonorities in both. Imitative colors were deliberate. The Chorale "Cantus Firmus" in the *Domine Ad Adjuvandum* section represents a border experience in crossing the gap between vocal and instrumental media, and it contains some of the most complex sounds I have obtained on the present synthesizer. The voice-like articulations here required a careful tuning of nearly every module on the synthesizer and were performed by a practiced coordination of hands and feet to select pitch, vibrato, loudness, portamento and two vowel-producing resonances, each of which was adjusted for maximum expressivity on the six vocal parts: Soprano I, II, Alto, Tenor, Baritone and Bass.

The four Scarlatti Sonatas are quite different from anything I have done. Since they consist of two-part counterpoint with rarely more than three or four voices, I thought a straight performance of one color, different or related, on each voice might not be particularly effective musically. So I tried to fragment each part among many colors, quasi-pointillistically, but with an over-all integral "feeling" of the various phrasings and voice leadings. The Sonata in D Major, L. 164, was the first I did, and it has the least note-by-note fragmentation. The Sonata in E Major, L. 430, is perhaps the most elaborate example of such fragmentation and, together with the D Major Sonata, L. 465, indicates the type of coloristic and polyphonic rapid shifting that is so idiomatic to and effective in the electronic music media, while, at the same time, remaining faithful to the spirit of the original.

The three sections from Handel's "Water Music" are quite different from one another. The *Bourrée* is deceptively simple and consists of two related, but dissimilar, textures. Piano-like expressivity was of interest to me here. The *Air*, on the other hand, is rather instrumentally expressive and stylistically extrapolated from recent performance practice. Needless to say, I enjoyed doing it. The *Allegro Deciso* is fairly orchestral, and I took several small liberties with the form and scoring, as is also true of the *Air*.

The Fourth Brandenburg Concerto was scored by Bach for three solo instruments—violin and two flutes (although the solo violin is much more prominent and elaborate)—and a *ripieno* of the usual string orchestra and continuo. For my performance, I decided to set off these three elements in the following way: The bass and harpsichord parts are of similar timbre throughout, with enough "bite" to cut through tutti sections, but without becoming too dominant. The cello is slightly more colorful, depending on its role. The three upper strings are set either to blend together in homophonic sections or to contrast lightly with one another in contrapuntal spots, while still remaining fairly homogeneous with the ensemble. The solo flutes are basically realistic/imitative, although not at all times, and I had the older recorder/flute color in mind except when a modern transverse flute and piccolo suggestion seemed more appropriate. In the second movement, a decidedly non-imitative "chiff" of white noise was added. The solo violin part, except where it joins in tutti sections, was given an entirely different treatment in order to enhance its soloistic functions, and this is based on the practices evolved in the Scarlatti Sonatas. No attempt was made to imitate any existing instrument, and it presented some rewarding challenges in the final mix to insure flexible solo, accompaniment and tutti balances. As in the Monteverdi and some of the Handel, I was concerned that the results have a breadth and depth more typical of so-called "live recordings," so I evolved several hybrid echo-reverberation techniques. The tempos and phrasings are idealized personal preferences suggested by those standard performances of the Fourth that have excited me for many years.

—Walter Carlos

• Enclosed: More notes by Walter Carlos and Glenn Gould. •

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A TEMPI T.M. PRODUCTION

Produced by: Rachel Elkind
Engineering: Walter Carlos
Sundry Benefactors: Mark Aubert, Nancy Chessare, H. Jon Geis, Stewart Kellerman, Donald Longmore, Phillip Ramey, Eric Siday, Helena Sterling, Ettore Stratta, and G.L.

For Columbia Records:
Producer: Tom Frost
Mastering: John Guerriere, Lawrence Keyes, Raymond Moore

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Trans-Electronic Music Productions, Inc., Presents
Walter Carlos and

THE WELL-TEMPERED SYNTHESIZER

Columbia
MASTERWORKS
MS 7286

When "Switched-On Bach" was released late in 1968, it met with unprecedented acceptance not only by the music press but also by noted musicians and performers. Chief among the latter was the great Canadian pianist Glenn Gould, who wrote a laudatory article, an abridged version of which is reprinted here.

As any subscriber to *Billboard* magazine can tell you, the record business these days is a haven for the specialty interpreter and novelty producer. What with twenty-eight versions of the Beethoven Fifth threatening to remainder each other, it's just about impossible to coax an item of that kind up the charts unless you play it on the piano (as one indefatigable opportunist did quite recently) or re-release at paperback prices an historic interpretation like that of Toscanini for the perusal of a generation that missed being reared on B. H. Haggin and Marcia Davenport. It's a cultist market, sad to say, propelled by a particularly virulent strain of anti-academic sentiment. That admirable Yankee eccentric Charles Ives, with his Waldenesque clinkers, was unbeatable last year, but that was before *Time* mag discovered Harry Partch, and the trend just now is toward the fringe characters of Grandpa's generation, with Erik Satie, the patron saint of Dada, being very big with the Electric Circus set at the moment. Even there, however, the sober archival approach that has determined the psychology of record-buying since the advent of the LP is in operation, and Angel Records blithely release the assured inanities of Satie's keyboard works with the same *Gesamtkunstwerk*-isch solemnity with which Deutsche Grammophon Gesellschaft will turn out the complete Frescobaldi. The days when anthologies culled from everybody's top twenty tunes and artists were surefire box office came to a halt about the time lighter tone arms made band-jumping hazardous and development sections were first heard in the land.

It's a bit surprising, then, that the record of the year (no, let's go all the way—the decade!) is an unembarrassed compote of Bach's greatest hits—"Air on the G String,""Sleepers, Awake,""Jesu, Joy of Man's Desiring," F Major and B-Flat Major Two-Part Inventions, C Minor and E-Flat Major Preludes and Fugues and, as *pièce de résistance*, the Third Brandenburg Concerto—an assemblage that not even the *Reader's Digest*, in the days when they tired of abridging George Orwell and turned their attention to an evaluation of Tchaikovsky's better tunes, could have topped. (Have you ever given any thought to what might have happened if the *Reader's Digest* had served us expurgated Bruckner? Instant Dukas maybe!)

In addition, the Record of the Year shuns that musicologically-inspired instrumental authenticity that serves as a built-in component of most Baroque collections. The Inventions are not performed by a scholarly clavecinist diligently practicing *Nachschlagen* as the red light signals Take One; the monumental Prelude in E-Flat Major begins with appropriate modesty but, upon the arrival of its self-contained Fugue, gathers within its diatonic sobriety a marginal spread and registrational flamboyance like that with which Arnold Schoenberg sacrilegiously suffered Bach's "St. Anne" Fugue, and the Third Brandenburg, though as a realization of this masterpiece for nine solo strings it's at least the equal of the near-legendary performance by the Stuttgart Chamber Orchestra. The whole record, in fact, is one of the most startling achievements of the recording industry in this generation and certainly one of the great feats in the history of "keyboard" performance. For this hit-parade-courting miscellany *is* rendered on a keyboard—the five-octave, electric-action, one-note-at-a-time keyboard of a modified Moog Synthesizer.

Although there are moments in this disc that sound very like an organ, a doublebass or a clavichord, its most conspicuous felicity is that, except when casting gentle aspersions on more familiar Baroque instrumental archetypes, the performer shuns this kind of electronic exhibitionism.

And the "performer" for *Switched-On Bach* is no professional virtuoso taking time out from the winter tour for a visit to the recording studio, but a young American composer-physicist and audio engineer named Walter Carlos, who, over a period of many months, produced, performed and conceived the extraordinary revelations afforded by this disc in his living room. Indeed, it's difficult to guess how Carlos would stack up on the winter concert circuit—intra-office scuttlebutt in New York has him musing upon the box-office potential of massed Moog Synthesizer concerts—though insofar as one can judge from unaccompanied scale flourishes in spots such as the C Minor Prelude, which appear to have been rendered without benefit of splice, he's possessed of commendable dexterity. But he does not, and should not, have to compete, for the real revelation of this disc is its total acceptance of the recording ethic—the belief in an end so incontrovertibly convincing that any means, no matter how foreign to the adjudicative process of the concert hall and even if the master is white with splicing-tape as this one surely must have been, is justified.

Carlos, indeed, has discovered, in the acrostic of splices of which his disc with its not infrequent eight-track overdub consists, one solution to the stereo-quandary posed by chamber music. Separate-channel pick-up for each member of a string quartet is no surprise these days, but when was the last time you heard keyboard fugues realized with that contrapuntal autonomy that only electronic segregation can provide? Admittedly, it's easier to exploit the stereo potential in a score taped one note, or at any rate, one part at a time, as all items on a Moog must be. Yet, the real feat of *Switched-On Bach*, is its unflagging musicality, if not necessarily in relation to our previous encounters with Baroque performance practice, then at least through the way in which, citing certain of the more exuberant excesses in the history of interpretative transgression, Carlos locates our reaction to his own translative gaffs within the mainstream of the contemporary, auditory experience.

But it's the sounds that recall no particular experience,

that underline what I take to be Carlos' prime motivation —a utilization of the available technology to actualize previously idealized aspects of the world of Bach. Now this may well be just the sort of argument Stokowski would use to justify his orchestral inflation of the organ works, and even Anton Webern would probably have claimed he was seeking a contemporary look for Bach as he set about pointillistically dissembling the "Musical Offering's" last fugue. But Stokowski's indulgences simply celebrate the English vesper service postlude, circa 1910, while Webern's Viennese pontifications evoke all the hair-splitting, beard-stroking Freudian analysis that ever led to a faulty diagnosis.

But I don't think any such eminently datable contemporaneity is what Walter Carlos is about. Even though many of his registrational conceits seem conventional enough, he is really looking for an out from all the instrumental hang-ups that have demarcated intention and reality in performance. For him, the scores of Bach are just what they should be for all of us, in fact—an excuse to build an infinite variety of pertinent performance systems. He has managed to tap sound-sources that, in their—literally—incomparable variety are perfectly mated to the sublime instrumental indifference of the composer. He has not just offered us, as everyone from Harold Samuels to the Swingle Singers is reputed to have done, a Bach for Our Time but a start toward an infinitely expanded recreative capability and an inkling of the future, as well.

—Glenn Gould

Who in the electronic music media of a couple of years ago would have guessed that the synthesizer, one of the most effective devices for producing electronic music, could ever become a popular term? I am surprised and happy that the record-buying public was so enthusiastic about "Switched-On Bach" that what started out as a labor of love and curiosity has seemingly turned into a viable artistic means in itself.

As the "synthesist" for that record and for the present disc, it is perhaps incumbent upon me to try, in these notes, to answer some of the many questions that I have been asked in the past year, and hopefully to clear up a few misunderstandings that have arisen. For all of your kind letters and interest, I can only extend my personal thanks and that of Rachel and TEMPI.

Not surprisingly, the first and most often-asked question is: "What is a synthesizer?" Synthesizers are musical instruments. They are performing devices that require that the musician using them be, at the same time, performer and arranger. But the flexibility of the synthesizer is like a two-edged sword: For every detail and parameter you *can* control, you *must* control. To that end, it is not uncommon that the work load be divided between several people—keyboard player, arranger, synthesizer programmer, recording engineers and mixers. Insofar as I have always objected to "art by committee," I have attempted to take on all these jobs in order to obtain a more unified and personal expression.

A synthesizer is not a computer. It is played and operated by human hands, and player-piano-type roll control or computerized mechanical precision is not necessary to it, although a memory bank could be useful to remember the vast assortment of patch cord and dial settings required to get flexible, subtle and musical-sounding tonalities.

An electronic organ is perhaps the most primitive and inflexible of synthesizers, with a highly limited number of so-called "imitative" stops available and little performer control other than the "off-on" of the keyboard switches and the "stop tablets." So, a synthesizer is not an electronic organ, although it can mimic one.

Despite all the flexibility and versatility of the synthesizer, it is still really a pretty simple device. There are oscillators, filters, mixers, envelopers, and a few other units involved (none of which is particularly novel in concept, although they must be precision designed and constructed) that are mounted as conveniently and as closely together as possible and are designed to be compatible in all logical interconnections. The task of getting any and all particular sounds and effects from this array of available sound generators and modifiers rests with the synthesist. Many synthesizers have been built (by name or in fact) since the electronic means became available early in this century, and we are all still striving toward that "state-of-the-art" perfection that may lie several years away.

In "The Well-Tempered Synthesizer," I was less concerned with proving to myself that our synthesizer is a musical instrument of great flexibility as I was with refining and reexamining the techniques and approach that were developed in "Switched-On Bach."

The synthesizer used on these recordings is noteworthy in itself. It was built for us by Robert A. Moog and has grown to its present size and complexity over a period of several years. It is a unique, custom instrument, about twice the size of the largest standard Moog synthesizer (The Moog Mark III), and it incorporates several features that Bob and I designed that are not available in the Mark III or elsewhere. Its keyboards are the first to employ velocity and depth touch sensitivity, which we developed a couple of years ago. There is a self-contained "polyphonic generator," a collection of 49 little synthesizers, on which chords and clusters are available (although it was used less than 5% of the time). Several pedal-and-keyboard-triggered switches and controls are incorporated and, although experimental, have proven to be essential to certain types of musical phrasing and shaping.

More important, this synthesizer is the first to be totally integrated into a state-of-the-art recording and mixing facility, which I built with R. Denis Schwarz, a talented young recording systems design engineer. We utilize Dolbys throughout for minimum noise, and we planned the physical layout so that one person can operate it all with a minimum of stretching and bending.

—Walter Carlos

STEREO. MLP 1004

Betty Dunaway / Singers

What Happen To The Love



Including
I Don't Want To Do Wrong / All My Trust /
The Lord Knows When I'm Right

Betty Dunaway / Singers

What Happen To The Love

Including:

I Don't Want To Do Wrong / All My Trust / The Lord Knows When I'm Right

Biography

The extraordinary pleasing sounds from the voice of Betty Dunaway not only captures and holds the attention of everyone listening to her messages in songs, but stirs deep down within. She is not only highly thought of by the masses but by her fellow laborers in the vineyard as well. In other words she is a singer's singer. Many gather to hear what Heaven has to say through this unique singer of Gospel songs. Thousands more are magnitized to their radio's listening to Betty's recordings. And what a feast it is. Betty started singing at the age of five in her home and surrounding churches. She wanted to expand and share her singing and songwriting gifts. She was guided to her mentor and producer extraordinaire, Earl Connelly, who at once, recognized this talented young lady's potential, prompting her to add two more vocalists, Patricia (Pat) Miller and Geraldine (Jerry) Foy, both all around performers that share the same goals. Together these three young ladies in song reach out to touch all mankind with their Gospel singing style. I have come to admire Betty and her singers not only for their singing ability, but for their great Christian spirit. Many thanks are due Mrs. Lucille Enix, Betty's mother, and Mrs. Queen Noble, her Grandmother for their prayers and confidence. Many thanks to my husband and children for their patience and understanding. The Lord has wrought well in these young ladies. They are a credit to Gospel music. They are a credit to their God.

Earl Connelly
Executive Producer for
Maycon Productions Co.

SIDE 1

1. I DON'T WANT TO DO WRONG
2. WHAT HAPPENED TO THE LOVE (IN THE WORLD)
3. ALL MY TRUST
4. THE LORD KNOWS WHEN I'M RIGHT

SIDE 2

1. GOT TO LIVE A CLEAN LIFE
2. STRENGTH AND COURAGE
3. LOOK DOWN ON YOUR CHILD
4. EVERY NIGHT AND EVERY DAY

MEMBERS:
Betty Dunaway / Lead Vocal
Patricia (Pat) Miller / Background Vocals
Geraldine (Jerry) Foy / Background Vocals

Recording Engineers:
David Starobin Starr Recording Studio
Mixing Engineers:
Earl Connelly / Gene Leone
Mastered at Frankford Wayne
Recording Labs., Phila. Pa.

Executive Producer:
Earl Connelly for Maycon Productions.
All Songs Published by:
Maycon Music Co. (ASCAP)
All Selections Arranged By:
Earl Connelly
Manufactured and Distributed By:
Maycon Records, Phila., Penna. 19131
© 1983 Maycon ℗ 1983 Maycon Music Co.
Also Available on Cassettes
Photography: Richard Baskerville

GUEST MUSICIANS / PLAYERS / VOCALS
Rodney (Popcorn) McDaniel / Guitar
Marvin King / Drums
Michael Sanders / Bass
Evelyn Ross / Fender Rhodes / Organ
Background Vocals
Marlon Lewis / Keyboards / String Ensemble / Background Vocals
Paul Kennedy / Bass
Howard Kennedy / Drums
Kevin Goslee / Synthesizers / Background Vocals

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STEREO: MLP 1004

SHIRLEY FINNEY

Sings ...



STEREO

SAVOY

SL-14545

SHIRLEY FINNEY

Sings ...

Dearly Beloved,

I am so glad to be able to sing for you again. Since the last album God has revealed so much. I have had the pleasure to travel from Los Angeles to Washington, D.C., to Memphis to sing God's praise and fellowship with his wonderful children. I have also received some glorious awards and honors for which I am truly grateful. But most of all ... the Spiritual Blessings. People have witnessed that the music has helped them on their way. That they are inspired, that they can feel the Joy, the Love, the Sincerity in the music. Praise God! Thank the Lord! This is the Supreme Blessing of God to Serve. To God goes all the Glory!



And about this new album. I believe the Lord has taken us a step further. We have new songs for you, the same message but in new packages. It's our prayer that Christians will find this music to be a joyous fellowship and for those who do not know Jesus, it is our prayer that their spiritual eyes will be opened wide to God's Glorious Greatness. For Jesus came to give us real life more abundantly.

Love and Peace,

Shirley

Special Thanks to God Almighty and all the truly gifted people who helped to make this music possible!

Henry Finney, my brother, Thank you for letting God use you in such a magnificent, creative way — Guitar and Lead vocal on "You Don't Have To Cry No More".
Maurice Ogletree — A Magical Musician, Keyboards
Jessie Butler — One of the best Organists in town, Keyboards
William Green — Mr. Determination, Keyboards
"Bassie" Green — Smooth and soulful, Bass
Derrick Schofield — The best beat in town, Drum
Paul Palumu — One of a kind, Guitar, "Make Me An Instrument"

Background Vocals — Some singing folks — William "Pedro" Finney — John Griggs — Jackie Hicks — Bobby Watts — The Atlanta Philharmonic Chorale

Cover photograph — A talented lady, **Mrs. Annie Mitchell**
Special thanks to **Milton Biggham,** for his creative energy.
Special thanks to **Mr. Fred Mendelsohn** for believing.
Thanks to **James Finney,** my brother, for positive vibes.
Thanks to **Ben Middleton** who is telling the world.
And Special thanks to My Precious Mother, **Mrs. Virginia Finney,** for Love, Guidance and Moral Support.

This album is dedicated to the memory of **Mrs. Ocie D. McGrady,** my dear grandmother and all grandmothers who know the true meaning of the work LOVE.

SIDE A

The Lord Is (3:48) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney
God Will Give You Anything (5:34) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney-V. Finney
We Can Make This World A Better Place (3:52) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - M. Biggham
He Loves Me (4:31) - Soloist: Shirley Finney
Word Music, Inc. (ASCAP) - R. Harris

SIDE B

You Don't Have To Cry No More (4:38) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney-L.H. Finney
Jesus We Need You (2:33) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney
Thank You (5:24) - Soloists: Shirley Finney-Henry Finney
Savgos Music, Inc. (BMI) - S. Finney-L.H. Finney
Make Me An Instrument (4:27) - Soloist: Shirley Finney
Lexicon Music, Inc. (ASCAP) - L.M. Coffey

Artist Representation:
Finney Productions
1772 Mary Lou Lane
Atlanta, Georgia 30316

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Produced By: Milton Biggham
Executive Producer - Fred Mendelsohn

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PRESENTS

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IN

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A PLAY BASED UPON
AND WORDS OF



GENERAL DOUGLAS MacARTHUR



Written by

LOUIS GARFINKLE

Directed By

CHRIS CHRISTENBERRY

Produced by

CHRIS CHRISTENBERRY and **ROBERT T. MATHEWS**

Production Management by **KIEL ENTERPRISES, INC.**

Executive Producer **J. HOWARD STANDING, ESQ.**

ASSISTANT TO THE DIRECTOR—BUNNY CHRISTENBERRY
PRODUCTION COORDINATOR—DONALD D. MITCHELL
PUBLIC RELATIONS—MATHEWS and MATHEWS



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The Twisters

Felco Records from Texas was a great label that issued many top quality rockers including issues on the sub-label Jamaka Records. Most of the releases are very hard to get. With recordings that were mainly done in the late 50's and early 60's the label is very much sought after by 50's rock collectors as the sound on almost every release is just that.

Irvin Russ who recorded "The Crazy Alligator" for the label was born June 17th, 1934 in Lafayette, Georgia. At an early age Irvin's ardent love for music compelled him to go into debt for $ 275.00 to get his first electric guitar. When scolded by hid dad, he said "Well, I might as well go first class!" This paid dividends for soon Irvin was singing professionally over local WMOC radio in Covington and W B B Q in Augusta, Georgia. Some of the known 60's recording artists have made hits of several of his original songs.

He lived in Texas in the 60's.

We have included other great boppers from the label like Billy Taylor and the Teardrops and The Twisters who did 4 sides for the label, all of them wild instrumentals. It is told that Tooter Boatman

(WLP 8863/8879) played with them for a while but we know that it can not be the same person as he died in 1959 before the above 4 recordings were made.

"One Way Ticket" backed by "Your Conscience" was issued as Felco 102 and sold nice locally... The same recordings were issued also as Felco 102 by Bobby Brown. Both recordings by Mackey Beers were originally done for Mark Records.

Larry Daley's "Crying Over You" is a nice rocker. This is not the Larry Dale who recorded Rhythm And Blues for Glover Records from New York but probably the one who did the vocals on the Rudy Thacker record on Lucky. The release by Larry on this LP was originally done for Elbridge Records.

A very strange record is "Gertrude" by Meredith Neal. He issued this himself because he could not find anybody who was interested in recording this. That's how it got out on Blaze Records from Texas.

Extremely rare is the great rock-a-billy bopper by Carl Belew called "I'm Long Gone" that was done in the mid-50's and released on Sowder Records and custom pressed by 4 Star Records.

K.C. Grand and the Shades also come from Texas.

COLLECTOR RECORDS

SIDE 1

1.IRVIN RUSS - The Crazy Alligator
(Fields/I.Russ) Cherie Music 2.37

2.THE TWISTERS - Speed Limit (Instr.)
(Branson/Evans/Harwell/Boatman/Mitchel) Cherie Music 1.30

3.BOBBY LUMPKIN AND THE KAPERS - One Way Ticket
(B.Lumpkin) Cherie Music 2.13

4.MACKEY BEERS AND THE ROCKITTS - That Jim
(Beers) M.Beers Publ. 3.17

5.MACKEY BEERS AND THE ROCKITTS - Lorie Lee
(Beers) M.Beers Publ. 2.42

6.THE TWISTERS - Count Down 1-2-3 (Instr.)
(Branson/Evans/Harwell/Boatman/Mitchell) Cherie Music 2.05

7.LARRY DALE & THE KING NOTES - Crying Over You
(L.Dale) Frederick Music 2.15

8.IRVIN RUSS - My Imagination
(E.Barnes/I.Russ/Fields) Cherie Music 2.01

SIDE 2.

1.THE TWISTERS - Bandstand Rocket
(J.Evans)(Instr.) Cherie Music 1.24

2.BILLY TAYLOR & THE TEARDROPS - Wombie Zombie
(Fields/P.Morgan) Cherie/Fairway Music 2.16

3.THE TWISTERS - Kat Walk
(B.Mitchell) Cherie Music (Instr.) 1.55

4.BOBBY LUMPKIN & THE KAPERS - Your Conscience
(B.Krajca) Cherie Music 2.12

5.CARL BELEW & THE RIFF RIDERS - I'm Long Gone
(Belew) 4 star Publ. 2.28

6.MEREDITH NEAL - Gertrude
(Neal/Richmond) Tex/San Music 2.07

7.K.C. GRAND & THE SHADES - Lookie - Lookie - Lookie
(Bunch/Smith/Petty) NVJ Publ. 2.09

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Irvin Russ





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(Guinis)
ZORBA THE GREEK
(M. Theodorakis)
NEVER ON SUNDAY
(M. Hadjidakis)
PIREAS
(D. Vangarde)
2. GREEK GIRLS
Instrumental
(D. Vangarde/J. Kluger)

SIDE TWO

1.DISCO BOUZOUKI
Vocal/Instrumental
(D. Vangarde/J. Kluger)
2. OUZO & RETSINA
Instrumental
(D. Vandarde/J. Kluger)
3. GIORGIO
Vocal/Instrumental
(D. Vangarde/J. Kluger)
4. DO RE MI FA SOUL
Vocal/Instrumental
(D. Vangarde/J. Kluger)

Arranged & Directed by Ralph Benatar
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Ludwig Koch

Fanatics are few – and perhaps mercifully so, because their pursuits are not always beneficient. But Ludwig certainly belongs to that small number who strive, with complete singleness of mind, to add something to the pleasures of mankind. He long ago decided to dedicate his life to the task of making ever more and better recordings of every bird that could be brought within range of his microphone, and I don't believe he has for one moment swerved from that purpose or wavered in his resolve. The sound of birds is his ruling passion: it dominates his conversation and governs his life. And in pursuit of his quarry he was prepared to halt an army, silence a Cabinet Minister or commandeer a liner. If anyone was so misguided as to give him an ack-ack gun he would undoubtedly have shot aeroplanes out of the sky if they droned at inconvenient moments. When Ludwig is recording, all aircraft are hostile – so likewise are people who move and winds that blow and colleagues whose minds dwell on mundane things like food and sleep. The sound in the microphone is all that matters. In rain and darkness and hunger the gestures merely become more Napoleonic, the spell-binding voice murmurs like an incantation – "We must have patience."

This one-man crusade has not only enlarged the scientific study of birds; it has caught the popular fancy in a big way and there must be millions who owe much of their knowledge and love of bird-song to the patient vigils of that solitary and rather dapper figure in the unexpected beret. To many radio listeners his colourful personality is as familiar and as affectionately regarded as that of a personal friend; and in the world of broadcasting he has become something of a legend. The fund of Ludwig stories is rich and widely cherished. His highly individual version of the English language is not the least charming of his qualities and I have the happiest recollection of an occasion when, in the course of a broadcast on a fruit-eating bird – the Golden Oriole – Ludwig explained that it wes the custom on the Continent to cover fruit bushes with veils. Some slight disagreement with our native "v" and "w", however, led him to assert that the fruit bushes were covered "vith vheles". I always wonder what listeners made of that magnificently surrealist image.

Nowedays Ludwig is, officially, inactive. I cannot say "retired" because the word has no meaning for a character of his sort. When the Lest Trumpet sounds he will undoubtedly have his cables run out end his microphones cunningly placed. Once when he was 71 my 'phone rang end the familiar voice said "Guess where I am come from." He was bubbling with merriment as I tried to guess and failed. "Iceland," he said, "hundreds of miles, alone. Vonderful. I always promised myself to go to Iceland."

I asked him how he managed, single-handed.

"Oh, sometimes people helped me," he said. He recalled one man, a chance acquaintence who obviously quailed at the prospect of spending a night in the open on a small island. "But then he was elderly," Ludwig added compassionately. "He was younger than me but he *thought he was old*". And that is one mistake Ludwig will never make.

Based on an article by Desmond Hawkins, O.B.E. in Bird Notes Vol XXVI reprinted by permission of the Royal Society for the Protection of Birds.



Desmond Hawkins is Controller of the BBC South and West Region. A dedicated ornithologist and country-lover, he joined the BBC in 1945 as a features producer and established the West Region's tradition of natural history broadcasting. Popular long-running series like radio's "The Naturalist" and "Birds in Britain", and television's "Look" were initiated by him. In 1957 he founded the BBC Natural History Unit and for his services in this field was awarded the Silver Medal of the R.S.P.B.

John Burton, Sound Librarian and Field Research Assistent of the BBC Natural History Unit, is an all-round naturalist specialising in entomology and ornithology. He is author of "The Oxford Book of Insects" (O.U.P.) and many scientific and popular articles in the field of natural history. He is a former assistant secretary of the British Trust for Ornithology.

SIDE 1

A brief account of the life and career of Dr. Ludwig Koch, the famous pioneer wild life sound recordist, as recalled by Desmond Hawkins with the help of extracts from some of Dr. Koch's well-known broadcasts and recordings, now permanently preserved in the BBC Sound Archives. It has been adapted from "The Best of Ludwig Koch"; a programme originally broedcast on 11th November 1968 in "The World of Sound" series on Radio 4 in honour of Ludwig's 87th birthday.

As well as Dr. Koch and Desmond Hewkins, one can hear the voices of Field Marshal Paul von Hindenburg, president of the German Weimar Republic; James Fisher; Sir Julian Huxley and Peter Scott. There are also recordings from Dr. Koch's collection of an Indien Shama (recorded in 1889 – the first ever made of a bird); a Blackbird mimicking Kaiser Wilhelm II of Germany's motor horn; an Icterine Warbler which imitated the voice of the Queen Mother of the Belgians; the first Green Woodpecker to have its voice recorded in England; the Surrey Curlew whose voice became the famous signature call of the long-running "The Naturalist" radio series; a Grey Seal singing in a lonely Welsh sea-cove; the street-sounds of Paris recorded before the Gendarmes stopped controlling the busy traffic with piercing blasts on their whistles, and the wild, exciting calls of the Great Northern Diver on *a* remote Icelandic lake.

Produced by Dennis Lewell and John Burton.

SIDE 2

Band 1

Cut 1 Superb Glossy Starling *(Spreo superbus)* (East Africa, February 1929).

Cut 2 Willow Warbler *(Phylloscopus trochilus)* (Germany, May 1931).

Cut 3 Red Deer *(Cervus elaphus)* (Germany, October 1932).

Cut 4 Eagle Owl *(Bubo bubo)* (Germany, June 1932).

Cut 5 Bewick's Swan *(Cygnus bewickii)* (East Prussia, December 1933).

Cut 6 Chaffinch *(Fringilla coelebs)* (Germany, April 1933).

Cut 7 Field-Cricket *(Gryllus campestris)* (Germany, July 1934).

Cut 8 Edible Frog *(Rana esculenta)* (Germany, May 1935).

Band 2

Cut 1 Curlew *(Numenius arquata)* (Surrey, June 1937).

Cut 2 Woodlark *(Lullula arborea)* (Surrey, April 1937).

Cut 3 Skylark *(Alauda arvensis)* (Herts, June 1937).

Cut 4 Blackcap *(Sylvia atricapilla)* (Surrey, May 1937).

Cut 5 African Elephant *(Loxodonta africana)* (Whipsnade Zoo, January 1938).

Cut 6 Kookaburra *(Dacelo gigas)* (London Zoo, March 1938).

Cut 7 Nightingale *(Luscinia megarhynchos)* (Belgium, May 1938).

Cut 8 Nuthetch *(Sitta europeea)* (Belgium, Spring 1938).

Cut 9 Marsh Tit *(Perus palustris)* (Belgium, Spring 1938).

Band 3

Cut 1 Blackbird *(Turdus merula)* (Surrey, May 1939).

Cut 2 Herring Gulls *(Larus argentatus)* (Cornwall, March 1942).

Cut 3 Chough *(Pyrrhocorax pyrrhocorax)* (Cornwall, April 1944).

Cut 4 Asiatic White Crane *(Megalornis leucogerenus)* (In captivity, October 1945).

Cut 5 Ringed Plover *(Charadrius hiaticula)* (Dorset, June 1946).

Cut 6 Mute Swan *(Cygnus olor)* (Dorset, June 1946).

Cut 7 Mute Swan *(Cygnus olor)* (Dorset, June 1947).

Cut 8 Puffin *(Fratercula arctica)* (Channel Islands, June 1947).

Cut 9 Gannet *(Sula bassana)* (Channel Islands, June 1947).

Band 4

Cut 1 Marsh Warbler *(Acrocephalus palustris)* (Dorset, June 1947).

Cut 2 Common Eider-duck *(Somateria mollissima)* (Shetland, June 1948).

Cut 3 Natterjack Toad *(Bufo calamita)* (Surrey, May 1948).

Cut 4 Black Redstart *(Phoenicurus ochrurus)* (Broadcasting House, London, May 1949).

Cut 5 Nightjar *(Caprimulgus europaeus)* (Sussex, July 1949).

Cut 6 Bumble Bee *(Bombus* sp.) (Herts, July 1949).

Cut 7 German Wasp *(Vespula germanica)* Herts, July 1949).

Cut 8 Honey or Hive Bee *(Apis mellifera)* (Herts, May 1950).

Band 5

Cut 1 Rabbit *(Oryctolagus cuniculus)* (Sussex, March 1950).

Cut 2 Kestrel *(Falco tinnunculus)* (Devon, May 1950).

Cut 3 Wryneck *(Jynx torquilla)* (Kent, May 1950).

Cut 4 Coal Tit *(Parus ater)* (Belgium, April 1951).

Cut 5 Manx Shearwater *(Procellaria puffinus)* (Isles of Scilly, June 1951).

Cut 6 Arctic Tern *(Sterna macrura)* (Iceland, June 1953).

Cut 7 Long-tailed Duck *(Clangula hyemalis)* (Iceland, June 1953).

Cut 8 Great Northern Diver *(Gavia immer)* (Iceland, June 1953).

Cut 9 Swallow *(Hirundo rustica)* (Somerset, June 1961).

Record produced by John Burton.
Written and narrated by Desmond Hawkins OBE.
Sleeve designed by John Gorham.

Cover: This transparency of Gannets on Bass Rock, Firth of Forth, Scotland, won Mr. David Merrie of Dollar, Clackmannanshire first prize in the Photo-Safari Contest in Drive Magazine.

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BBC WILDLIFE SERIES

The Black Awakening Gospel Choir of V.C.U.

DIRECTED BY

CHARLES N. SMITH



"If You Just Believe In God"

"IF YOU JUST BELIEVE IN GOD"

THE BLACK AWAKENING GOSPEL CHOIR OF

VIRGINIA COMMONWEALTH UNIVERSITY



Side One

FARTHER ALONG		Public Domain 8:33
Soloists		Valencia Adkins & Ruth White
I'M CRYING SAVIOR		Written & arranged by Elmo W. Woodbury, Jr. 7:31
Soloists		Ronald Allison, Cornell Jones & Debra Williams
INSPIRE ME LORD		Written & arranged by Charles N. Smith & Elmo Woodbury, Jr. 3:52
Soloists		Charles N. Smith & Elmo W. Woodbury, Jr.

Side Two

HELP US PRAISE HIS NAME		Written & arranged by Garry Yarbrough & Elmo Woodbury, Jr. 5:23
Soloists		Renee Newby & Garry Yarbrough
JESUS		Arranged by Danny Casey 3:50
Soloist		Dolores Walker-
TAKE MY LIFE		Written & arranged by Charles N. Smith 2:58
Soloist		Valencia Adkins
IF YOU JUST BELIEVE IN GOD		Written & arranged by Charles N. Smith 8:16
Soloists		Shirley Adams & Reginald Halsey

The Black Awakening Choir was organized in 1970 by Miss Faye Smith and Miss Amnesta Highsmith. The choir, however, was reorganized in 1973 by Mr. Charles N. Smith, the present Director. The choir is composed of 30 members from various religious denominations.

"Over the years, the choir has thought many times of recording, yet, I have always felt that when the time was right we would record. The choir is not as large as it used to be but I feel that this group of young people possess something that is unique: the will to continue to spread the name of Jesus through song. And because of this, the Lord has blessed us with our first album. The sound that you will hear is one of love, faith and the hope that someone's's soul will be touched or someone's day be brighter. One song in particular stands as a symbol for what can be accomplished by trusting in God. The title of the song is "If you just believe in God."

If you just believe in God
All of your problems he will solve
Just believe in God
And everything will be alright.

Whenever things go wrong
And friends seem few
The Lord God promised to stand by
And see you through.

He said if you be true
He would always stand by you
No matter what comes or goes
The Lord will see'you through.

We know that the struggle just begun. We pray that his Holy Spirit will continue to guide us as one body in Christ. We thank you!

Charles N. Smith

ROSTER OF CHOIR MEMBERS

SOPRANOS
Shirley Adams, Cornelious Dabney, Marilyn Gorden, Renee Newby, Dolores Walker, Ruth White & Debra Williams.

ALTOS
Valencia Adkins, Joyce Barbour, Monique Braxton, LaVerne Carter, Erdie Crutchfield, Deborah Jackson, Daryl Miles & Cheryl Williams.

TENORS
Ronald Allison, Dennis Brown, Donald Emanuel, Thomas Johnson, Larry King, Gayle Medley, Vernon Williams & Garry Yarbrough.

BASSES
Cornell Jones & Fletchr L. Nichols, Jr.

OFFICERS
Dolores Walker- President, Larry King- Vice-President, Ruth White- Secretary, Shirley Adams- Tresurer, Cornell Jones- Business Manager, George Artist- Technical Manager

Drums	Director	Flute	Bass	Lead Guitar	Electric Piano
Ernest Gannaway	*Charles N. Smith*	*Gayle Medley*	*Earl Everett*	*Reginald Halsey*	*Elmo Woodbury Jr.*



Cover Photo- *George Nagy* Backliner Photos - *Kirk Dewar* Album Design - *Elmo Woodbury Jr.* Recording - *Alpha Audio, Richmond, Va.*

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Mt. Zion Methodist Church (In Ole Georgetown)

Washington, D. C.

THE CHURCH CHOIR SINGS

Romaldo De Veau, Organist-Director

The Reverend Edward D. McGowan, Minister

WAS (NOT WAS) are you okay?

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Side One

ARE YOU OKAY

PAPA WAS A ROLLIN' STONE

I FEEL BETTER THAN JAMES BROWN

HOW THE HEART BEHAVES

MAMA NEVARRO

Side Two

I BLEW UP THE UNITED STATES

IN A MART WAREHOUSE

ELVIS' ROLLS ROYCE

DRESSED TO BE KILLED

JUST ANOTHER COUPLE BROKEN HEARTS

YOU! YOU! YOU!

LOOK WHAT'S BACK

MADE IN CANADA

PolyGram
6000 CÔTE DE LIESSE,
ST. LAURENT, QUE.
CANADA H4T 1E3
LP/MC/CD/MADE IN CANADA

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Are You O.K.?

(David Wax/Don Wax)
Microdot Songs/1-800-Don-Wax/Virgin Music Ltd

Judy, she don't work here any more
She might be working at the other store
I haven't seen her in a month
Are you a friend of hers – or what?

You stored at me 'til your eyeballs
smoked
Was it anger? Or love? Or the coffeine
in your coke?
I searched my soul for words to soothe
you
But nothin' that I did ever seemed to
move you

Was it somethin' that I did or didn't
say? (chorus)
Are you O.K.? Are you O.K.?

You know Judy . . . she could always hide
but
She couldn't run
She couldn't know the meaning of fun
Once she had a car that her uncle gave
her
But that got totalled . . . That's Judy,*

You talked in tongues 'til your voice
gave out
You were friendly with your demons,
Of this there's little doubt.
You scratched my soul with a monkey's
paw
You've broken every rule, every
earthly law

(chorus)

You caught my head in a baseball glove
Did I somehow offend you, or is this what
you call love?
You dropped me off at the laundromat
You gave me all your clothes – but you
never came back.

Papa Was A Rollin' Stone

(N. Whitfield/B. Strong)
Jobete Music Ltd

It was the third of September
That day I'll always remember
Yes I will
Cause that was the day
that my daddy died

I never got a chance to see him
Never heard nothin'
but bad things about him
Mama I'm dependin' on you
tell me the truth
Mama looked up and said son

Papa was a rolling stone son
Whenever he laid his hat was his home
and when he died all he left us was alone

Where the hell are you daddy
That's what I'm sayin'
Down on my knees and tears and I'm
prayin'
Wishin' and hopin' my dreams could come
true
So I could feel like the other kids do
A young child, but not complete as a
whole
Before I was born you up and strolled
Mama was there
But you was up in the wind
You never even knew my name
And then you never wrote, called, let
alone came by
As a youth it was hard to wonder why
But now I'm older and I don't dwell on
self pity
Thinkin', about the life you didn't
give me
I remember when I used to tell lies
When people would ask, I'd fantasize
Thinkin' of stories to make you look
good
But the real truth was you was never no
good
People would say I looked just like you
But rest assured I don't act like you
I'm more than that
My mama reared me better
And you can best believe I'm much more
together
So believe that

Mama is it true what they say
that papa never worked a day
in his life?
And mama there's some bad talk
goin' round that papa
had three out-side children
and another wife
and that ain't right

Heard some talk
about papa doin' some store front
preachin'
talkin' about savin' souls
and all the time leachin'
Dealin' in dirt
and stealing in the name of the Lord
Mama looked up and said son

Papa was a rolling stone
Wherever he laid his hat
was his home
And when he died
All he left us was alone

It's been said you gave me something you
never had
But that's not always true and it's sad
To find myself missing you when I did
But who knows the reasons you did what
you did
I can't help but wonder why
You lived your life as a big fat lie
You act like you had no
responsibilities
cos if you did, it's a bet that you
wouldn't be
Stealin' Beggin' Hustlin' and Schemin'
You could've got a job, but did you know
the meaning of work
I'm talkin' about an honest days pay
But you was too busy to be that way
Always tryin' to take the easy route
That's what they tell me, so I don't
doubt
It for a moment, not for a sec
Because you lacked all your self
respect
But it's too late for you that is
Tomorrow I'll be goin' on about my biz
And so it's time to put the past behind
Erase the anger and clear my mind
I want to forget the little bit I know
And make sure I never sink so low
Cos I want my kids to grow up and know
That I was always there because I loved
them so
And that's the least thing that I can do
But that's a lot more than I got from you

I heard papa call himself a jack of all
trades
Tell me is that what sent papa to an
early grave?
Folks say papa would beg, borrow, or
steal
to pay his bills
Heymann folks say papa never was much on
thinkin'
Spend most of his time chasin' women and
drinkin'
Mama I'm depending on you
to tell me the truth

Repeat chorus to fade.



I Feel Better Than James Brown

(David Wax/Don Wax)
Microdot Songs/1-800-Don-Wax/Virgin Music Ltd.

When we were in love
I pretended that you didn't exist
That way, I loved you more
You suggested that we get married and
move into a house
I suggested that we jump overboard
And live underwater in the lost city of
Atlantis
Where mermaids sing
And tuxedoed dolphins bring you
breakfast

One year later I was transferred to the
moon
Worse pay – better hours
I was transferred to the moon
Worse pay – better fellow workers

I built our love out of bleed
I went to the dentist and told him
''Take out my heart!''

I feel better than James Brown
I feel better now
I feel better than James Brown
I feel better now

I was attending Mardi Gras with Fidel
Castro
Buxom cross dressers threw faks gold
coins at our feet
As we discussed the fate of the
revolution
Suddenly CIA men dressed in bikinis
tried to stab us with fountain pens
Fidel blew mustard gas through his
cigar and immobilized the lot of them
Nineteen tequilas later we had a deal
Havana goes back to the mob
And Fidel and I open a chain of Kentucky
Fried Chicken shops
Ain't life sweet

I feel good
I feel better than James Brown
I feel better now
I feel better than James Brown
I feel better now
How do you feel

How The Heart Behaves

(David Wax/Don Wax)
Gegger Fl Music/Monkeys Dogs, Cattle Ltd/
WCA Music Publishing Ltd.

She ran him over like a bus but he seemed to feel no
pain
Just layed there smiling like a flower in the rain
She shrunk his ego down so small that he didn't
even know his name
She knew no other way to love – that's how she
played the game
But when he got her in a darkened room
In the still of the afternoon
He became her entire world
And she cried like a little girl

The line between pleasure and pain
Can't be measured by means of the brain
Here reason alone can never explain
How the heart behaves

She wrapped her claws around him like a crab
around a rock
It was baby this and baby that – she never let him
talk
He couldn't see his shadow – she was always in the
light
And if he moved, she arched her back
And dug her claws in tight
But when he got her in a darkened room
In the still of the afternoon
He became her entire world
And she cried like a little girl

The line between pleasure and pain
Can't be measured by means of the brain
More reason alone can never explain
How the heart behaves

And they said that he'd break
How much more could he take
And just when you thought that he'd kill her
She gave him a kiss
It never missed

And then one day she ran away with a man she hardly
knew
She left a note that said I'm sorry with me and you
He found another girl himself
A high heeled hurricane
There was no calm inside her eyes
Just a promise of more of the same

The line between pleasure and pain
Can't be measured by means of the brain
More reason alone can never explain
How the heart behaves



Maria Novarro

(David Wax/Don Wax/Microdot Songs/
1-800-Don-Wax/Virgin Music Ltd

Maria called the police department
One Sunday afternoon
''My husband's gonna kill me
Please send somebody soon''
''Where is he, ma'am,
Is he at your door
Has he got you now –
Can you tell me more''

In the city of angels, there's no mercy
And there's no tomorrow
For Maria Novarro

''Please'', she said, ''his brother
called
He's on his way with a gun''
''Sorry ma'am, not good enough
Why'd you dial 911?''
She knew he was mean
He'd hit her before
She hung up the phone
And locked the door

In the city of angels, there's no mercy
And there's no tomorrow
For Maria Novarro

James Brown said it was a man's world
And women don't matter
A little slap – they'll claim they're
battered
They're hysterical, emotional and love
will make them fall
Tomorrow she'll forget that it
happened at all

Domestic quarrels are routine
There's no need to waste a cop
Especially in that neighborhood
Those people never stop
But her husband showed up
Just like she said
No one would listen
Now Maria lays dead

In the city of angels, there's no mercy
And there's no tomorrow
For Maria Novarro

I Blew Up The United States

(Dave Mac/Don Mac)
Microdot Songs/1-800-Don-Mac/Virgin Music Ltd

Well I was a drug-gathered
In Washington and California
I gave fair warning and lit the fuse
Right at the beginning of the network news

All I did was listen to the Fates
I blew up the United States
Now little bits of Texas are floating up in space
I blew up The United States

I put plastique in the Statue of Liberty
And my nerves got a little bit jittery
Poor little lady! There goes her head!
Her arm is melting and her eyes turned red

All I did was listen to the Fates
I blew up the United States
Now little bits of Texas are floating up in space
I blew up The United States

In K Mart Wardrobe

(Dave Mac/Don Mac) Microdot Songs
1-800-Don-Mac/Virgin Music Ltd.

In K Mart Wardrobe
We waltzed across the water
Reading chimes magazines
And lyting Hummler's dreams
In K Mart Wardrobe

In K Mart Wardrobe
Lating generals passed for ice-cream men
They combed their hair in two-way mirrors
Mustacioed sales girls carried spears
In K Mart Wardrobe

Baby this is love
Discount coupons floated from above
Broiled chickens sang us love songs from the skewer
Have you ever been this close to going down the sewer?
In K Mart Wardrobe

In K Mart Wardrobe
We sifted through the rubble
Sizzling bibles wept in Swahili
That's the way it's gotta be
In K Mart Wardrobe

In K Mart Wardrobe
We made it to the water's edge
Where the dollar signs turned into stars
And dogs barked black noises at Mars
In K Mart Wardrobe

Baby this is love
Discount coupons floated from above
Broiled chickens sang us love songs from the skewer
Have you ever been this close to going down the sewer?
In K Mart Wardrobe



Elvis' Rolls Royce'

(David Mac/Don Mac) Microdot Songs/
1-800-Don-Mac/Virgin Music Ltd.

Well I saw a creed-gathered
Must have been somebody shot
Reporters scribbled shorthand
and photographed the spot
I moved in a little closer
But I couldn't see no blood
Just a golden-plated chariot
Arisin' from the mud
Then I heard a soulful murmur
And it sounded like his voice
It began to sing, it was the King
It was Elvis' Rolls Royce

The wood-grained bar was open like
he was about to have a drink
A white-gloved chauffeur at the wheel
I never saw him blink
The bobbies looked indifferent
Clearly they were not amused
It was just another auction piece
And it didn't matter whose
Now D-Day was upon me
I just had to make a choice
Next thing I knew, I'm at
The wheel of Elvis' Rolls Royce

Well I took a left at Parliament
And hit the pedal hard
Tipped my hat and bribed
as I passed by Scotland Yard

Now the voice is talkin' to me
It says 'There is nothing to fear'
It's coming from the back sent
But there's no one in the mirror
I got a little nervous
And I think I lost my poise
As we crossed the great Atlantic
In Elvis' Rolls Royce

When we got to New York City
The crowd went wild, to say the least
As I steered my precious cargo
Through the belly of the beast
I turned on to the Interstate
And drove throughout the night
'til I reached The State of Tennessee
In the early morning light
There they were – the gates of Graceland
My eyes got kind of moist
Home sweet home to rock 'n' roll
And Elvis' Rolls Royce

Dressed To Be Killed

(David Mac/Don Mac/Clove E)
Microdot Songs/1-800-Don-Mac/Clove E Music/
Famous Music Inc

His gurbage-can beret was tilted at an angle
What looked like a smile turned out to be a sneer
He's got raw meat dangling from his glasses
Tonight is the night – he's going to kick their asses

He's broke, he's ugly and unskilled
And he's dressed to be killed
And he's dressed to be killed

(Gratuitous Rap)

His luck is gonna change – he found a one-leaf clover
His fortune cookie said: What's the point? Your life is over
He must be nuts! There's a bull's-eye on his back
He's standing at ground zero of a nuclear attack

He's broke, he's ugly and unskilled
And he's dressed to be killed
And he's dressed to be killed

Just Another Couple Broken Hearts'

(Dave Mac/Don Mac)
Semper Fi Music/Monkeys Dogs, Cattle Ltd/
MCA Music Publishing Ltd.

It's just another chapter
In the never ending story
Of love that's lost its glory
And just slipped away
So save your tears for Shakespeare
Because no one's lost a life here
We're down and out and lonely
But we'll be okay

We came together just to come apart
Just another couple broken hearts
We should have known right from the start
Just another couple broken hearts

We're really nothing special
So don't get sentimental
It was mostly accidental if the truth be told
I wouldn't call it tragic
We just kind of lost the magic
What used to seem exciting started getting old

We came together just to come apart
Just another couple broken hearts
We should have known right from the start
Just another couple broken hearts

So save the front page for something special
And stick us in the classifieds
We've been used and abused
But we haven't got a bruise
And we're ready for another try

You! You! You!!

(David Mac/Don Mac/Sale Boats)
Microdot Songs/1-800-Don-Mac/Glove E Music/
Famous Music Inc.

747 and an F-14
Dogfight at that line between heaven and earth
200 tourists sucking Bloody Marys
Stewardess smile fades into terror
Charlie Bus messman thinks about his dollars
Doubting priests re-arrange their collars
Infants cry but they always do
And all I see is you, all I see is you
You, You, You! – You, You, You!

Cockroach pillows in a midnight storm
Yesterdays papers to keep me warm
Streetlight moan with the bulb burnt out
Trashcan rattle and a frozen shout
I'm about to shatter but I never do
'cause all I see is you –
You, You, You!

Let bygones be bygones
In a minute or two I'll be through
I'll be mercury droplets in a poison stew
I'll carry the dawn in a lead-lined quiver
and shoot bolts of lightning in a boiling river

It's you – I see you, you, you!
Youuuuuu.....

Look What's Back

(David Mac/Don Mac)
Lou Was Compellitunes/Aokee Music Inc.

MAC (HOT MAC)
DON MAC – bass, keys
DAVID MAC – flute, keyboards, vocals
JEFF LORBER – keyboards – vocals
ELLIOTT RANDALL – sax
DONALD FAGEN MITCHELL – vocals
DAVID MARTIAL – sax
RANDY JACOBS – guitar
JAMES RUNDGREN – keyboards
DENNA DORNIN – percussion, vocals
PAYGE REED – trumpet
BOB PARISIENE – drums

EXTENDED CONTRIBUTORS:
LEONARD COHEN – lead vocal "Elvis' Polo Payne'
G LOVE & – vocal "Papa Was A Rollin' Stone", "After Hours", "Dressed To Be Killed"
SID STRAM – lead vocal "You! You! You!"
THE BACKING – vocals "Marie Bowers"
JEFF LORBER – keyboard arranging, programming & performance "Marie Bowers", "Just Another Couple Broken Hearts", "I'm K-Mart Wardrobe", "How The Heart Behaves", "Elvis' Rolls Royce"
ILLUSION, JAMES WILLIAMS, and SPENCE MILMAN – background vocals – "Elvis' Rolls Royce"
DOUG FIEGER – background vocals – "I Blew Up The United States", "Dressed To Be Killed".
BRAD FIEGER – additional keyboards – "How The Heart Behaves"
LOU REED – saxophone "You! You! You!"
PAUL FISHER – strings and horn arrangements – "Just Another Couple Broken Hearts", "How The Heart Behaves", "Elvis' Rolls Royce"
ANDY GILL – background vocals – "Dressed To Be Killed"
JON JAY – MAC – saxophonic restoration
PRODUCED BY DON MAC AND DAVID MAC
MIXED BY KEITH COHEN // I AND ICE CREDENCE //
ADDITIONAL PRODUCTION AND MIXING BY "THE HEART BEHAVES" – KEITH COHEN

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HOT HOT courtesy of Virgin Records
LEONARD COHEN courtesy of CBS Records
DOUG FIEGER courtesy of Charisma Records
G LOVE courtesy of Chrysalis Records.



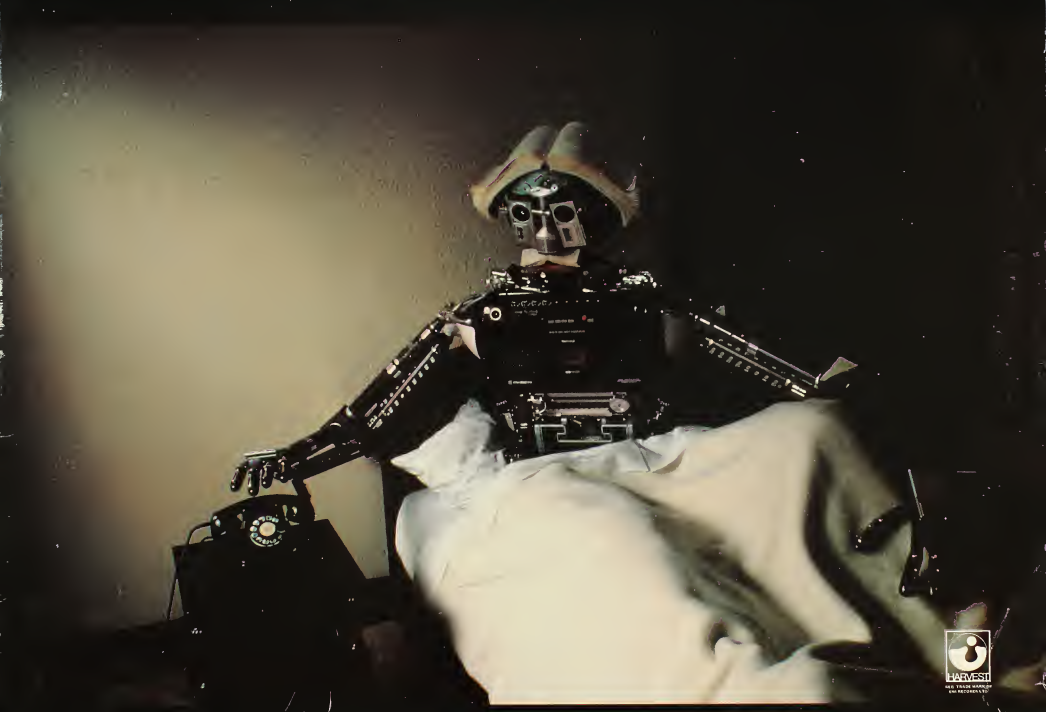
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BILL NELSON'S

RED NOISE

1/23/13
DOUBLE DECKER RECORDS
$ 3.00



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SOUND-ON-SOUND

BILL NELSON'S

RED NOISE

Side One	Side Two
Don't Touch Me, (I'm Electric)	Out of Touch
For Young Moderns	A Better Home In The Phantom Zone
Stop/Go/Stop	Substitute Flesh
Furniture Music	The Atom Age
Radar In My Heart	Art/Empire/Industry
Stay Young	Revolt Into Style



Produced by John Leckie & Bill Nelson
Recorded in England

SOUND-ON-SOUND

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RELEASES ABSOLUTE A-GO-GO.

Side Two

OUT OF TOUCH

BILL NELSON VOCALS/ELECTRIC GUITARS/DRUMS
ANDY CLARK YAMAHA CS80 SYNTHESISER
IAN NELSON SYNTHAPHONE/WURLITZER PIANO/STRING MACHINE.
RICK FORD BASS GUITAR

FACES IN THE STREET, EYES LIKE MIRRORS
EATING HOLES IN THE BACK OF MY HEAD . . .
I TOOK YOU TO MY SPECSCRAPER
EXPID YOU WITH A TAPE RECORDER
UNDER THE BED . . .
MAYBE PSYCHO-SOMATIC
OR THE VOICES IN MY SLEEP
THAT MAKE ME WORRY SO MUCH . . .
BUT THERE'S NOTHING I CAN DO
IF THE RUMOUR'S TRUE UNTO
'COS I'M OUT OF TOUCH . . .
DEVOID OF THE FEELING
STAVE A FEVER, LOSE A FRIEND,
I'M SPENDING CHRISTMAS IN HELL
WHISPERS ON THE BACK OF MY NECK FROM SOME OTHER ZONE,
PARTY LINE AND I CAN TELL . . .
MATE WITH AUTO-SUGGESTION
OR MY TERMINAL DEPRESSION
THAT DIST'LS SO MUCH . . .
BUT THERE'S NOTHING TO BE SAID
'COS MY NERVOUS SYSTEM'S DEAD AND I'M OUT OF TOUCH . . .
DON'T TRY TO TELL ME THAT YOU KNOW NOTHING ABOUT THIS . . .
JUST STICK TO THE FACTS, DON'T THINK YOU CAN FOOL ME WITH SCIENCE
I BOUGHT A MIRACLE CURE BUT THE GUARANTEE HAS RUN OUT . . .
NOW YOU FEED MY DISEASE AS A LAST DESPERATE ACT OF DEFIANCE . . .
WATER ON THE BRAIN, IDEAS POURING DOWN LIKE RAIN,
IT'S RELENTLESS WITH THE HEAT . . .
SOMEONE'S AT MY DOOR, SOMEONE HEARD AND SOMEONE SAW,
I CAN'T GET ANYTHING PAST YOU SAID . . .
IT'S OUT OF MY HANDS, FRICTION, OR MAYBE ON REFLECTION
I'VE GOT DRINKING TOO MUCH . . .
BUT THE FACES THAT I'VE SEEN SEEM TO STARE AT ME AND SCREAM
THAT I'M OUT OF TOUCH,
I'M OUT OF TOUCH . . .

A BETTER HOME IN THE PHANTOM ZONE

BILL NELSON VOCALS/ELECTRIC GUITARS
ANDY CLARK YAMAHA CS80 SYNTHESISER/YAMAHA GRAND PIANO/MINI-MOOG
IAN NELSON ALTO SAXOPHONE AND CLARINET
RICK FORD BASS GUITAR
DAVE MATTACKS DRUMS AND STS 3 SYNTHESISER DRUMS

YOUR HOMES ARE ALL-ELECTRIC AND YOUR DREAMS ARE BUILT TO LAST . . .
I WALK THE STREETS AT NIGHT AND SEE YOUR IMAGES IN EACH PANE OF GLASS . . .
PASSING BY YOUR HOUSES, THROUGH YOUR WINDOWS I CAN WATCH YOU ALL.
THE T.V. IN THE CORNER AND THE GREEN AND CHINESE LADIES ON YOUR WALL . . .
BUILD A BETTER HOME IN THE PHANTOM ZONE . . .
READ THE PAPERS, LIGHT THE FAG'S, KEEP WITH THE NEWS AT TEN.
FILM YOUR OWN ATROCITIES, IT'S TIME TO CRACK THE WHIP AGAIN . . .
YOU CLOTHE YOUR BODY IN SYNTHETICS
TO CELEBRATE SOMESTRANGE AESTHETIC
YOUR TONGUE IS LOCKED AND YOUR LIPS ARE HERMETICALLY SEALED . . .
YOUR RELATIVES ARE WHITE AND ALL YOUR CHILDREN HAVE SCISSOR FEATURES . . .
THEY LISTEN TO THE RADIO, WATCH THE ANTICS AND THE LIES RECORDED LATER . . .
YOUR MEDIA MEN ARE FASHIONABLE, YOU GOT THEM FROM THE YELLOW PAGES . . .
BUILD A BETTER HOME IN THE PHANTOM ZONE . . .
IT'S RUNTIME IN THE FACTORIES WHERE THEY MAKE THE LITTLE BATTERIES
FOR YOUR TINNY MACHINES . . .
YOU SAY IT'S ONLY THERAPY AND DOESN'T MEAN A THING, BUT IT LOOKS GOOD TO ME . . .
I CAUGHT YOU IN THE KITCHEN, YOU WERE CURING SOMETHING ITCHING,
OR SO YOU SAID . . .
THEN YOU TURNED OFF ALL THE MOTORS,
PUT AWAY YOUR TOYS AND PHOTOS AND CRAWLED BACK TO BED . . .
BUILD A BETTER HOME IN THE PHANTOM ZONE . . .
GO TO PARTIES, MIX WITH ARTISTS, BURN THE CANDLE AT BOTH ENDS . . .
BE A WINNER, DRESS FOR DINNER,
KISS YOUR FOOD AND BITE YOUR FRIEND . . .
TURN ON, TUNE IN, FLIP THE STATIC,
YOUR CRASH WILL BE THE MORE DRAMATIC IF YOU COME AS YOU GO
TO THE PHANTOM ZONE . . .
A BETTER HOME IN THE PHANTOM ZONE . . .

SUBSTITUTE FLESH

BILL NELSON VOCALS/ELECTRIC GUITARS/PERCUSSION
ANDY CLARK YAMAHA CS80 SYNTHESISER/MINI-MOOG/SYNTHESISER
IAN NELSON WURLITZER PIANO/STRING MACHINE
RICK FORD BASS GUITAR
DAVE MATTACKS DRUMS AND STS 3 SYNTHESISER DRUMS

FILE UNDER COMMON KNOWLEDGE,
CELEBRATE OUR FOR EIGN BODIES,
THE HYDROUS AND NAKED ONES,
RUN SCAREMING THROUGH OUR BURNING EYES . . .
THIS HEAT SHOWS IN OUR FACES,
INNOCENCE HAS GONE TO BLAZES.
NO FAKE OR SIMULATION,
THIS TIME IT'S PENETRATION, DARLING . . .
SUBSTITUTE FLESH . . .
WOUNDED LIKE ROSES,
LOVERS ARE RAZORS,
SUBSTITUTE FLESH,
THE SHARP EDGE OF KISSES LEAVE OUR LIPS BLEEDING . . .
NEW VICES FOR THE JADED,
DESIRE UNCONSUMMATED,
ARE WE BORN OF MAN OR MONSTER?
SPERM ARMIES SWARM AND CONQUER THESE FEARS . . .
OUR CONSCIOUS WILL RESTED,
THIS SQUALID LUST UPLIFTED,
ALL OUR SINS ARE ELEVATED,
ALL OUR SENSES SATIATED, DARLING . . .
SUBSTITUTE FLESH . . .
WOUNDED LIKE ROSES,
LOVERS ARE RAZORS,
SUBSTITUTE FLESH,
THE SHARP EDGE OF KISSES LEAVE OUR LIPS BLEEDING . . .
THE SHARP EDGE OF JADED,
I SEE THE TROOPS IN THEIR PINK UNIFORMS,
EROTIC ASSASINS,
I SEE THEM MARCHING
AS IT TO A WAR . . .
I SEE THEM MARCHING
AS IT TO A WAR . . .



Music and Lyrics by Bill Nelson.
Produced by John Leckie and Bill Nelson.
Engineered by John Leckie and Hayden Bendall.
Tapes operated by Hayden Bendall.
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Some tracks remixed at Utopia Studios, London.
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Equipment handled with care by
Mick Rossi, Stuart Monks and Pete Carr.
Bill Nelson uses Violette-Citron, Yamaha
and Fender Guitars through a Mesa-Boogie Amplifier
on these recordings.
Thanks to Paul Bailey
for services above and beyond the call of duty.
Special thanks to Dave Mattacks for encouragement.
Album dedicated with Love
to Jan and Elle Gabrielle Nelson.

THE ATOM AGE

BILL NELSON VOCALS/ELECTRIC GUITARS/DRUMS
ANDY CLARK YAMAHA CS80 SYNTHESISER/MINI-MOOG
IAN NELSON TENOR SAX/WURLITZER PIANO/STRING MACHINE
RICK FORD BASS GUITAR

I CAN'T SLEEP I CAN ONLY DREAM,
I TALK SO FAST, I DON'T KNOW WHAT I MEAN,
I'M SO IRREVERENT IN THIS PERFECT WORLD,
MY BEAUTY TIPS, IT'S LIKE A SYNTHETIC PEARL . . .
I STAND PROUD AS THE FLAGS DISPLAYED . . .
CITIZEN OF THE ATOM AGE . . .
I CAN'T MARCH, I CAN ONLY DANCE,
I'M JUST A VICTIM OF CIRCUMSTANCE,
I TRY TO CHANGE BUT, OH, WHAT'S THE USE,
I'M SO FRIGHTENED OF THE FUTURE . . .
I STAND PROUD AS THE FLAGS DISPLAYED . . .
CITIZEN OF THE ATOM AGE . . .
I'M ALL KICKED UP BY EVERY MODERN APPLIANCE
BUT I HANG WITH THE ANGELS FROM THE GALLOWS OF SCIENCE,
IT'S A NEON FLICKER AND IT TAKES ME AWAY
'COS IT'S THE STATE OF THE NATION,
THE STATE OF THE NATION . . .
I STAND PROUD AS THE FLAGS DISPLAYED . . .
CITIZEN OF THE ATOM AGE . . .

ART/EMPIRE/INDUSTRY

BILL NELSON VOCALS/ELECTRIC GUITARS/
MINI-MOOG SYNTHESISER/VOCODER/PERCUSSION
ANDY CLARK YAMAHA CS80 SYNTHESISER
IAN NELSON ALTO SAXOPHONE/TENOR SAXOPHONE/
WURLITZER ELECTRIC PIANO/STRING MACHINE
RICK FORD BASS GUITAR
DAVE MATTACKS DRUMS AND STS 3 SYNTHESISER DRUMS

PAINTINGS ARE SUBVERSIVE,
FREEDOM IS MACHINES,
ALL PRINT IS PROPAGANDA,
ART, WHAT ART IT MEANS TO SING
ART/EMPIRE/INDUSTRY . . .
HISTORY'S SHREDDER,
IGNORANCE IS BLISS . . .
WORKERS OF THE FUTURE . . .
YOU KNOW WHAT IT IS TO SING,
ART/EMPIRE/INDUSTRY . . .
SPEED AND MACHINES
ARE THE ART OF OUR EMPIRE,
THE NEW LAWS OF GRAVITY
MUST BE OBEYED . . .
OUR LIVES ARE A MODEL
OF PLANNED OBSOLESCENCE,
OUR GREAT ENGINEERS ARE THE PRIESTS OF THE AGE . . .
ART IS DISRUPTION,
CHAOS IS THE KEY,
LEADER OF THE NEW AGE,
YOU KNOW WHAT IT MEANS TO SAY
ART/EMPIRE/INDUSTRY . . .
ECSTASY IS TREACHERY,
PASSION IS A CRIME,
MOTHERS OF TOMORROW,
YOU KNOW WHAT IT MEANS TO CRY,
ART/EMPIRE/INDUSTRY . . .

REVOLT INTO STYLE

BILL NELSON VOCALS/ELECTRIC GUITARS
ANDY CLARK YAMAHA CS80 SYNTHESISER/YAMAHA GRAND PIANO
IAN NELSON ALTO SAXOPHONE
RICK FORD BASS GUITAR
DAVE MATTACKS DRUMS/STS 3 SYNTHESISER DRUMS/PERCUSSION

THE POSTERS ON YOUR WALLS MARK TIME AS HEMLINES RISE AND FALL,
WHY TRY TO KEEP THE PAST ALIVE . . .
AND THOUGH I KNOW IT'S THE TIMES ALMOST 1984,
IT FEELS LIKE 1965 . . .
THE MUSIC IN MY ROOM IS ALWAYS SLIGHTLY OUT OF TUNE,
MY HARMONY IS UP ON TRIAL . . .
AND THOUGH I KNOW THE RHYTHM YOU'D PREFER ME DANCING TO,
I'LL TURN MY REVOLT INTO STYLE . . .
I HEAR THE VOICE OF AMERICA
TELLING ME TO HURRY,
I DON'T KNOW, SHOULD I STAY OR SHOULD I GO?
SOCIAL SCIENTISTS SAY NEW YORK IS DYING,
IT'S RETIRING IN A BLAZE OF GLORY . . .
PSYCHOANALYSTS, LIKE WISE PANELLISTS,
LOOK TO THE FUTURE . . .
LOCKED IN A PUTTY MASK
DRUNK IN A PIANO BAR,
TURNING MY REVOLT INTO STYLE . . .
THE VIDEO IS SHOWING PICTURES FROM SOME OTHER WORLD,
BUT IT'S TOO... TOO TOUCH THAT DIAL
YOUR MAGAZINE IS INTERVIEWING ONE OF SEVERAL GIRLS
WHO'VE TURNED THEIR REVOLT INTO STYLE . . .
THE MIRRORS ON MY EYES ARE ALWAYS FOCUSED IN SURPRISE,
MY MOUTH IS COVERED BY A SMILE . . .
YOU'LL NEVER KNOW WHAT LIES BEHIND THESE PUBLIC ALIBIS,
I'VE TURNED MY REVOLT INTO STYLE . . .

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Side One

BILL NELSON'S RED NOISE

SOUND-ON-SOUND

DON'T TOUCH ME, I'M ELECTRIC)

BILL NELSON VOC/ELECTRIC GUITARS/DRUMS
ANDY CLARK YAMAHA GRAND PIANO/MINI MOOG SYNTHESISER
IAN NELSON ALTO SAXOPHONE'S
NICK FORD BASS GUITAR

HEY! I SAID 'WHAT YOU DOING?'
I'M THE KIND OF PERSON YOU COULD REALLY RUIN . . .
DON'T TOUCH ME,
DON'T TOUCH ME,
DON'T TOUCH ME,
I'M ELECTRIC
YOU CAN HOLD THE WIRES
BUT DON'T BLOW MY FUSE . . .
I'M SENSITIVE TO ANYTHING,
SOMETHING ELSE THAT I COULD USE . . .
DON'T TOUCH ME,
DON'T TOUCH ME . . .
DON'T TOUCH ME,
I'M ELECTRIC . . .
I'M A REAL LIVE WIRE
OOH, BABY, I'M ON FIRE,
I'M A REAL LIVE WIRE
I'M A GENERATOR,
YOUR HUMAN DYNAMO,
I'VE GOT THE AC, DC, AC, DC . . .
I'VE GOT THE FAST AND SLOW . . .
DON'T TOUCH ME,
DON'T TOUCH ME,
DON'T TOUCH ME,
I'M ELECTRIC!

FOR YOUNG MODERNS

BILL NELSON VOCALS/ELECTRIC GUITARS
MINI MOOG SYNTHESISER/DRUMS
ANDY CLARK YAMAHA CS80 SYNTHESISER/GRAND PIANO
NICK FORD BASS GUITAR

THE OLD WORLD IS BURNING,
THERE'S ICE IN MY VEINS,
YOUR BREATH, IT INFLAMES ME,
IT FILLS ME WITH FLAMES,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A ZERO HERO EURO LIFESTYLE,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A NOUVEAU A-GO-GO GONE WILD . . .
THE EMPIRE IS FALLING,
THERE'S A STORM IN MY BRAIN,
YOUR EYES, THEY EXPLORE ME,
THEY FILL ME WITH PAIN . . .
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A NEVER ENDING SEARCH FOR ROMANCE,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S THE CALCULATED ERA OF CHANCE
BRAVE NEW WORLD FOR BOYS AND GIRLS
IT'S A BRAVE NEW WORLD,
BRAVE NEW WORLD FOR BOYS AND GIRLS,
YES, IT'S A BRAVE NEW WORLD . . .
THE TIRES ARE SLASHING
THERE'S A CLOCK IN MY HEART,
YOUR TOUCH IS ELECTRIC,
IT FILLS ME WITH SPARKS . . .
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S GOT EVERYTHING, YOU DON'T HAVE TO WAIT . . .
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A NEO-PLASTIC, SOLID-STATE FAKE . . .
MY MOUTH IS DESERT,
THERE'S A PISTOL IN MY HAND,
YOUR SMILE IS A PARADOX,
IT FILLS ME WITH HEAVEN,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S THE FLICKING OF A DIGITAL WRIST,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A KILLER IF YOU TRY TO RESIST . . .

STOP/GO/STOP

BILL NELSON VOCALS/ELECTRIC GUITARS/DRUMS/
MINI MOOG SYNTHESISER/VOCODER
ANDY CLARK VOX CONTINENTAL ORGAN/YAMAHA GRAND PIANO
IAN NELSON ALTO SAXOPHONE
NICK FORD BASS GUITAR

TO CENTRAL INFORMATION
(FROM INTELLIGENCE PATROL)
WE ALL MUST FOLLOW ORDERS,
OBEY REMOTE CONTROL . . .
THERE'S SOMETHING IN MY SUITCASE,
THERE'S SOMETHING UP MY SLEEVE,
INSERTED WHILE YOU'RE SLEEPING,
IT REGULATES YOUR SPEED . . .
ON/OFF/STOP/GO/STOP . . .
DON'T LET IT TO BE A HERO,
DON'T LET IT TO BE A HERO,
YOUR FULL CO-OPERATION
IS WHAT WE NEED TONIGHT . . .
CONVERSION TAKES A MOMENT,
YOU'LL HARDLY EVEN BLEED . . .
EACH PAINLESS INSTALLATION
IS FULLY GUARANTEED . . .
ON/OFF/STOP/GO/STOP . . .
SHADOWS CREEP AND WALLS HAVE EYES,
WE CAN SANITIZE YOUR MIND
IN HALF THE TIME IT TAKES
TO SIGN YOUR NAME
THE MENTAL HEALTH DEPARTMENT
WILL MAKE YOU FIT TO SERVE,
WE'LL SEVER YOUR CONNECTIONS
AND SEAL OFF YOUR MEMORY,
ALL HAIL THE REVOLUTIONARIES,
SALUTE THE NEW MENTALITY . . .
IT ONLY TAKES ONE INCISION . . .
TO CLEAR THE PSYCHOPATH . . .
ON/OFF/STOP/GO/STOP . . .



FURNITURE MUSIC

BILL NELSON VOCALS/ELECTRIC GUITARS/
MINI MOOG SYNTHESISER/DRUMS
ANDY CLARK YAMAHA CS80 SYNTHESISER/MINI-MOOG SYNTHESISER
NICK FORD BASS GUITAR

I GET SO TIRED OF MY ROOMS,
IT MAKES THE SAME SOUNDS EVERY DAY,
SOMETIMES I MOVE MY THINGS AROUND,
THERE'S NO ONE TO BE SEEN INSIDE . . .
I HIDE IN MY CHAIR IN THE CORNER
A PLACE WHERE ACCIDENTS CAN HAPPEN . . .
I LIKE THE TABLE AND MY CHAIR,
SOMETIMES I LISTEN TO THEIR PATTERN . . .
FURNITURE MUSIC . . .
I MAKE FURNITURE MUSIC
I LIKE FURNITURE MUSIC . . . O.K.!
I SIT ALONE INSIDE MY ROOM,
IT MAKES ME FEEL AS IF I'M HAPPY
SOMETIMES WHEN I HAVE TIME TO KILL
I WATCH THE WORLD OUTSIDE MY WINDOW . . .
IT NEVER RAINS INSIDE MY ROOMS,
THEY'RE LEFT IN THE COLOURS I CHOSE,
THERE'S A LOCK ON THE DOOR SO NOBODY COMES,
THERE'S ALWAYS SOMETHING THINGS MAY HAPPEN . . .
FURNITURE MUSIC . . .
I MAKE FURNITURE MUSIC,
I LIKE FURNITURE MUSIC . . . O.K.
MY ROOM HAS THE MODERN STYLE OF INTERIOR DECORATION . . .
MY ROOM IS A MODEL OF ORDER . . .
WHEN I'M FEELING HAPPY I MAKE FURNITURE MUSIC . . .
WHEN I'M FEELING SAD I WATCH THE RAIN . . .
I LIKE TO READ BOOKS IN MY ROOM
IT HELPS ME IN MY QUEST FOR KNOWLEDGE . . .
SOMETIMES I THINK, ABOUT MY LIFE,
THE SOURCES OF ALL MY INSPIRATION . . .
THERE IS A CLOCK UPON THE WALL,
I CLOCK IT AS IT GOES BY,
I HEAR IT FALLING IN THE SILENCE
AND THROW MY SHADOW IN THE CORNER . . .
FURNITURE MUSIC . . .
I MAKE FURNITURE MUSIC . . .
I LIKE FURNITURE MUSIC . . . I AM FURNITURE.

RADAR IN MY HEART

BILL NELSON VOCALS/ELECTRIC GUITARS/BASS GUITAR/DRUMS
ANDY CLARK YAMAHA CS80 SYNTHESISER/YAMAHA GRAND PIANO
IAN NELSON ALTO TENOR SAXOPHONES

I KNEW WHAT I WAS DOING,
I KNEW EIGHTEEN THE STRAIT,
I KNEW WHERE I WAS GOING,
THERE'S RADAR IN MY HEART . . .
I'VE GOT RADAR IN MY HEART . . . OH, OH, OH, OH,
I'VE GOT RADAR IN MY HEART . . .
IT ONLY TAKES A MOMENT,
FOR ME TO CHECK YOU OUT,
IMMEDIATE ASSESMENT
ELIMINATES THE DOUBT . . .
I FELT YOUR CONTACT COMING
YOUR STAR WAS ON MY CHART,
I HEARD YOUR MOTORS HUMMING,
GOT RADAR IN MY HEART . . .
I'VE GOT RADAR IN MY HEART . . . OH, OH, OH, OH,
I'VE GOT RADAR IN MY HEART . . .
AGAIN, THERE'S NO ESCAPE HERE,
I CAN'T TRY TO HIDE THE LIES,
MY VISION IS A STATE
AS THE MAN WITH X-RAY EYES . . .
MY CRAZY SITUATION
WILL BLOW YOUR MIND APART,
I'VE GOT THE VIBRATION
OF RADAR IN MY HEART . . .
I'VE GOT RADAR IN MY HEART,
OH, OH, OH, OH,
I'VE GOT RADAR IN MY HEART,
OOH, OOH, OOH, OOH,
I'VE GOT RADAR IN MY HEART . . .

STAY YOUNG

BILL NELSON VOCALS/ELECTRIC GUITARS/HARMONICA/
ELECTRIC PIANO/BASS GUITAR AND DRUMS
ANDY CLARK VOX CONTINENTAL ORGAN/GRAND PIANO
IAN NELSON ALTO SAXOPHONE/STRING MACHINE

HERE IS A MESSAGE . . .
IT'S ALL IMPORTANT,
HERE COMES THE MESSAGE,
IT SAYS, STAY YOUNG . . .
STAY YOUNG . . .
STAY YOUNG AND KEEP IN TOUCH . . .
WE'RE GECKOING OLDER,
TIME WAITS FOR NO MAN,
TIME WAITS FOR NO MAN,
WE'RE GETTING OLDER,
WE'RE GETTING OLDER,
STAY YOUNG . . .
STAY YOUNG AND KEEP IN TOUCH . . .
SOME PEOPLE WEAR YOUTH LIKE A MASK,
SOME PEOPLE LIKE YOU,
SOME PEOPLE DON'T CARE ABOUT THAT,
SOME PEOPLE STAY COOL . . .
SOME PEOPLE LIKE YOU . . .
HERE IS A WARNING,
STOP, LOOK AND LISTEN,
THIS IS YOUR MISSION,
YOU'VE GOT TO STAY YOUNG,
STAY YOUNG,
STAY YOUNG AND KEEP IN TOUCH . . .
THE STYLES ARE CHANGING,
THE STYLES ARE CHANGING,
IT'S SO INVITING . . .
FOR YOU TO STAY YOUNG,
STAY YOUNG . . .
AND KEEP IN TOUCH.

1. PIENSO EN TI

Pienso en ti pienso en ti
constantemente
y sin tu amor no podre yo vivir

Pienso en ti pienso en ti
constantemente
y sin tu amor no podre yo vivir

y por ti mi amor
podre yo vivir
sin tudar de ti
y sere feliz

pienso en ti pienso en ti
constantemente
Y sin tu amor no podre
yo vivir

2. NOTAS DE AMOR

Do, re, mi, fa, sol, la, si do
Son notas de amor
Son notas que disen algo sobre
nuestro amor

repite

Do es en Dolores
Re es regresar
Mi es para mia
Fa en mi favor
Sol como en sociales
La en lamentar
Si como si quieres
Do como en dolor

Do, re, mi, fa, sol, la, si, do,
Son notas de amor
Son notas que linda son
para interpretar

3. NO ME ABANDONES MAS

No me abandones mas
sufrire el dolor de ayer
y sabes que sufri una ves mas

Sufriendo el dolor las angustias
y las penas que me das. Porque
sufrir asi no se porque

Yo rogando por tu querer
no me trates asi mi bien yo
sufriendo solo por ti y por
tu amor

repite

No me abandones mas
Sufrire el dolor de ayer
recordando tu querer una ves mas

4. PORQUE TE DI DI AMOR

Porque te di mi amor
con tanto afan mi bien
cuando te vi y asi, asi, asi
vendras a mi.

Si sabes que yo asi
pensando en tu querer
sabiendo que asi, asi, asi
tendre tu amor

Pensando en ti mi amor
porque te di mi amor
por que te vi y asi, asi, asi
tendre tu amor

5. EN TI SEQUIRE SONANDO

En ti sequire sonando
los reguerdos que yo sone
no volveran jamas

Tus ojos no podre olvidarme
guando pienso que yo te ame
y seguire asi mi bien

Mia seguiras siendo mia
por que asi lo quiero
tanto y asi tendra que ser

repite

6. VEN JUNTO A MI

Si sabes como sufri
para desirte que eres mia
no me atormentes mi bien
estoi sufriendo en esta vida

Como podre yo vivir
si estas tan lejos de mi
sufriendo yo por tu amor
ven junto a mi

Si sabes que yo dufri
estar tan lejos de ti
pensando solo en tu amor
ven junto a mi

CANTA MAVRICIO AMANTE

1. TRISTESAS DEL AYER

Tristesas del ayer
oh, tristesas del ayer
reguerdos, reguerdos
del ayer

Tristesas del ayer
oh, tristesas del ayer
reguerdos, reguerdos
que te ti

Recordando nuestro
amor de ayer y hoi
recordando el amor
que te ofreci

Tristesas del ayer
oh, tristesas del ayer
reguerdos, reguerdos
del ayer

2. SABIENDO QUE

Sabiendo que mi amor
por ti sera una eternidad
y sin tu amor que sera de
mi oh querida

Y sin tu amor
no se que hare
en esta eternidad
si sabes que, que sera
de mi, podre de mi

Que sera de mi sin saber
que vas a aser
sin tu amor no podre
yo vivir

Sabiendo que mi amor por ti
sera una eternidad y sin tu amor
que sera de mi ay de mi

3. PIENSO

Pienso que tu no me quieres
y que yo te adore
que sera de mi

Pienso que tu no me quieres
y que yo te adore que
sera de mi

Sin tu amor no podre
existir mi querer
sin amor que sera de mi

Pienso que tu no me quieres
y que yo te adore que
sera de mi.

4. SOY FELIZ

Soy tan feliz, sov tan feliz
en esta vida
al fin te vi, al fin te vi
en esta vida

Si sabes que te vi y soy
tan feliz querida estoy
si somprendieras querida
soy tan feliz

Si sabes que te vi y soy
tan feliz querida estoy
si comprendieras querida
soy tan feliz.

5. SUSPIRANDO

Suspirando en esta vida
Io que deseo de ti
si supieras Io que sufri
estar tan lejos de ti

Junto a mi ven junto a mi
para poder amarte mas
para verte una vez mas en
noestras vidas

No te vayes de mi existencia
amada mia
yo sin ti no se que are
para existir

No te vayes de mi vida
porque sufrire y en entonces
no sere feliz

6. REGUERDOS

Reguerdos en mi vida
es pensar en ti; quererte a
ti nada mas. Tus besos que
me distes no podre olvidar
tu sabes que asi fue.

Sabiendo que yo te ame
suspirando por tu amor
y me niegas tu querer
y que de mi

Reguerdos en mi vida
es pensar en ti
pensar en ti nada mas.

CANTA ED LEARDO

8/15/11
$ 15.00



Cecil Wilson





Photo by Christopher Marshall



Cecil Wilson

Crills Wilson
Solid Gold

Produced by Matthew Desmond Hayes Sommer
Mixed and Mastered by Todd Mecaughey

Recorded at Brolik Productions, Philadelphia, PA

Artwork by Lindsey Mayo

The Band:
Crills Wilson - Guitars & Vocals
Mike Dunn - Drums
Bill Kleinberg - Bass Guitar
Ben James - Pianos & Organs
Nick Palmer - Electric Guitar

Also:
Alex Baranowski - Bass Guitar
Rory Geoghegan - Electric Guitar
Matt Sommer - Electric Guitar, Mandolin & Percussion
Brechyn Chace - Vocals
Larissa Chace-Smith - Vocals

Special Thanks:
Steve Baney, Steve Fischer, Josh Craft, Andrew Thomas,
Jay Brewer, Katie Feeney, Stefani Kalemnous, Kevin Shannon, Brian Cronin,
The New Connection, Cheers Elephant, The Danger O's, Smoker & The Rollers,
Mom, Dad, my family, everyone else's family, and their families' family.

Thanks.

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W·A·R·B·L·E·R·S

Donald J. Borror

William W. H. Gunn



CORNELL LABORATORY OF ORNITHOLOGY • FEDERATION OF ONTARIO NATURALISTS

Songs of the

WARBLERS

of North America

Donald J. Borror–William W. H. Gunn

Produced by The Cornell Laboratory of Ornithology's Library of Natural Sounds in association with The Federation of Ontario Naturalists.

Three 12″ 45 rpm discs or two C60 Cassettes. Two hundred eighty-one examples of the songs of fifty-seven species. Calls of forty-eight species.

Project Coordinator: James L. Gulledge
Supervising Engineer: David C. Wickstrom
Tape Editor, Assistant Producer and Engineer: Andrea L. Priori
Mastering: Bob Grotke, The Groove Shop
Graphic Design: Stephen Cobb

The George M. Sutton painting of a Cape May Warbler was graciously made available by William C. Dilger.

Dr. Donald J. Borror is Emeritus Professor of Entomology at Ohio State University. He is senior author of *Introduction to the Study of Insects,* currently in its fifth edition. He has recorded birds and animals in all of the contiguous United States. Housed in the Borror Laboratory of Bioacoustics at Ohio State University, the Borror collection of bird song recordings is the second largest in the world and is the largest collection of North American recordings. Dr. Borror published pioneering analyses of the songs of several groups of North American birds. He has also published nine records of bird sounds (three in collaboration with Dr. William Gunn) and one of the sounds of insects.

Dr. William W. H. Gunn was one of Canada's leading ornithologists and naturalists. He was the first executive director of the Federation of Ontario Naturalists. Long concerned with conservation problems, Dr. Gunn was a founding partner in LGL Limited, a Canadian ecological research firm. He recorded bird and animal sounds in all of North America and in other parts of the world. He assembled the largest library of natural sound recordings in Canada. As consulting biologist, sound recordist and scriptwriter with the Canadian Broadcasting Corporation's NATURE OF THINGS, he produced a series of award winning sound tracks, including "The Arctic Islands," "The Living Arctic," "Grouse Country," and "Island of the Moon." Prior to this album, Dr. Gunn published eight other recordings of natural sounds and was sound editor for the National Geographic Society's Guide to North American Bird Songs. In 1982 Dr. Gunn was awarded the Arthur A. Allen medal by the Cornell Laboratory of Ornithology for his contributions to Ornithology.

This album was produced in the studios of the Library of Natural Sounds at the Laboratory of Ornithology, Cornell University.

W·A·R·B·L·E·R·S

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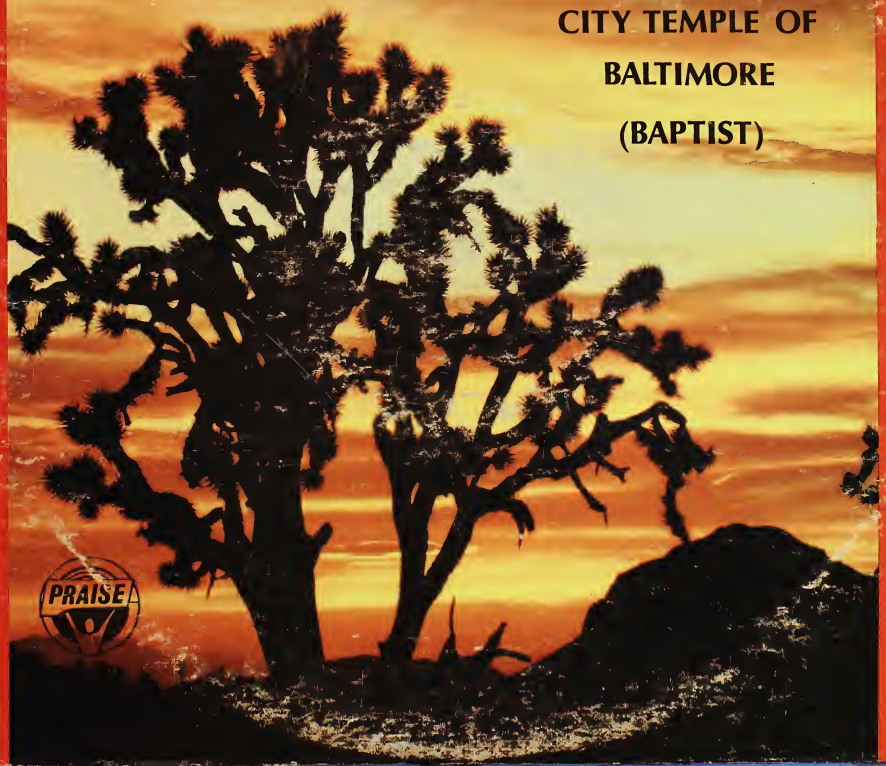
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I WILL GIVE THANKS

THE TEMPLE CHOIR
CITY TEMPLE OF
BALTIMORE
(BAPTIST)



I WILL GIVE THANKS

The New and great task of sharing in our Pastor's dream of "Reaching the Unreached, and Touching the Un-touched" in the Inner-City of Baltimore came upon us only three years ago when our Pastor left his former congregation of over 3,000 members to carry on the work which God had put upon his heart. Caught up in this vision, the faithful from the former flock and many new members lent their support to the Pastor's dream and thus formed the City Temple of Baltimore, (Baptist).

Worship being an intrical part of our service to mankind and the praising of God through song, a choir was formed, then of only 25 voices, to provide the special music in our worship services. God smiled on our choir, and before we had celebrated our first Anniversary/concert we had grown to 65 voices. Persons from all walks of life and varied backgrounds, banned together with a new dedication and determination to offer only the best in music to God in our worship services.

The Temple Choir, now of 80 voices, last year saw the need and took upon themselves the responsibility of undergirding the two-phase restoration of our superb pipe organ, heard on this album, built in 1898 by the firm of Adam Stien Inc. of Baltimore, Md. The rebuilding now in Phase—I, should be completed by mid-April of this year with the addition of three gallary divisions, 2—manuel gallary Console and a new 4—manuel Console in the Chancel to control the Main Chancel Organ as well as the three new gallary divisions.

With serving every Sunday for our worship services, a concert schedule of at least 1 per month and a rigid rehearsal schedule, it is needless to say that we are busy, but we would have it no other way. Spreading the good news through Song is our calling and we intend on running on to see what the end will be.

This recording was humbly planned to bring to you the best from all schools of music; hymns, classics, Gospel and Spiritual. We pray that you will enjoy our presentation as much as we have enjoyed bringing it to you. May God ever bless and Keep you in His Loving Care.

Sincerely,

Kenneth M. Dean, Jr.
Minister of Music
Dr. William W. Payne,
Minister of the Church

CHOIR PERSONNEL

FIRST SOPRANOS
E. Marjorie Roberson
Ruth Richardson
Bessie Hutchinson
Christine Ivey
Pauline Carter
Gladys Palmer
Ossie Washington
Mamie Jackson
Mernel Cooper

SECOND SOPRANOS
Emily Utley
Mary Leach
Pat Meadows
Sylvia Staples
Delores Royster
Betty L. Johnson
Luberta King
Juanita Davenport
Geneva Jackson
Anne Watkins
Edna Rice
Robin Rice
Louise Hamilton
Ellen Tate
Anita Royster
Sharon Smith
Georgia Mae Buxton
Pearl L. Cartwright
Denise Cousin
Annette Dean

FIRST ALTOS
Rebbecca Pettaway
Doris Minor
Pearl McCants
Vivian Hudson
Ollie Rather
Maude Dorsey
Elizabeth Jackson
Blanche Wright
Lucretia Haskett
Adele Taylor
Ruth Reynolds
Doris Cousin
Magruda Gardner
Ellen Harvey

SECOND ALTOS
E. Louise Williams
Bernice Hardy
Lilly Traynham
Eva Sapp
Gladys Smith
Elizabeth Leftwich
Elaine Walker
Gladys Spivery
Katherine Williams

FIRST TENORS
David Dean
Henry Womack
Samuel Washington

SECOND TENORS
Van Nelson
Johnnie Pickett
George Rawlings
Louis Henderson
Herman Johnson

FIRST BASS
Herbert Hunter
Glenford Hardy
Woodrow Womack

SECOND BASS
Leon Jackson
William Laney
Addis Rice
Floyd Dorsey

DIRECTOR/ORGANIST
Kenneth M. Dean, Jr.

SIDE ONE

1. I WILL GIVE THANKS—Rossini
   (Ruth Richardson, E. Marjorie Roberson, Soloist)
2. I'M MIGHTY GRATEFUL—Woods (Arr. Dean)
   (Pearl Cartwright, Van Nelson, Eva Sapp, Soloist)
3. GREAT GETTING UP MORNING—E. Stanton
4. YEILD NOT TO TEMPTATION—Palmer (Arr. Dean)
   (E. Louise Williams, Soloist)
5. CAUGHT UP TO MEET HIM—(Arr. Dean)
   (Henry Womack, Soloist)

SIDE TWO

1. SING UNTO GOD—Handel
   (Judas Maccabeus)
2. GRACE IS SUFFICIENT—Cleveland
   (Luberta King, Soloist)
3. I'VE BEEN BUKED—Hall Johnson
4. WHAT A BLESSING IN JESUS I'VE FOUND—Mathews
   (E. Marjorie Roberson, Soloist)
5. MORNING TRAIN—(Arr. Dean)
   (Eva Sapp, Soloist)

RECORDED LIVE AT CITY TEMPLE OF BALTIMORE (BAPTIST) 4/13/74

PRAISE

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SHERIFF

PRAY FOR PEACE



EN
DIANA

LEONE CONNECTION

SDG
RECORDS

Side A
PRAY FOR PEACE
(Comp./Arr.—Sheriff Din Gabisi)
Vocal—Sheriff Din Gabisi
Vocal—Diana Campbell

Side B
PRAY FOR PEACE
(Comp./Arr.—Sheriff Din Gabisi)
(Dub Mix)

DIANA



LEONE CONNECTION

Produced By: Sheriff Din Gabisi & Diana Campbell
Photography By: Kim, Langley Park, Md. & Olan Mills • Design By: Evi Marchany

This record is dedi[illegible] Special thanks to the Sierra Leone orga[illegible] Leone Connection Band.

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V6-15059





V6-15059

WHAT'S LEFT OF PHYLLIS DILLER

Side One

NEW LOOK	2:41
OLD AGE	3:00
BEAUTY PARLOR	2:45
COOK BOOK	3:50
HOUSEHOLD HINTS	2:55
SMALL CHEST CONDITION	2:35
LABOR DAY	2:40

Side Two

MY MOMENTS OF TRUTH	1:05
DRIVING DOWNTOWN	5:00
HOME MAKER	4:50
SUKI YAKI (EXOTIC FOODS)	6:25
SEQUEL TO SUKI YAKI	5:35
THE CLEANERS	
INSECURITY	

PHYLLIS DILLER

Phyllis Diller claims to be the only person who can spend the night in New York's Central Park—and REDUCE the crime rate.

So, all right, she's no skin-deep beauty.

But Phyllis is a beautiful person.

I've known her since she burst on the night club scene and I could fill an album with stories of her gracious deeds. But she fills this album with things I'm sure you'd prefer to hear. Her way-out humor.

Phyllis has a unique approach to humor. It's not sick, blue or inane. It's merely funny.

IRV KUPCINET

The recordings contained in this album were previously released on the following VERVE albums: V-15026 — *Phyllis Diller Laughs*; V-15031—*Are You Ready For Phyllis Diller?*; V-15046 — *Great Moments Of Comedy With Phyllis Diller.*

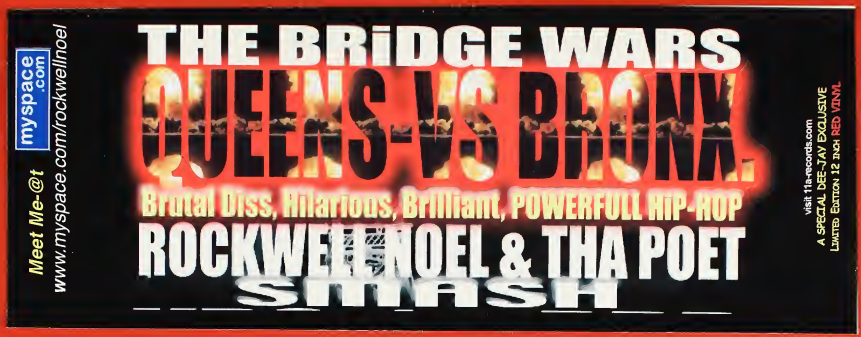
Written by Phyllis Diller

Director of Engineering: Val Valentin

Cover Design: Acy R. Lehman

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

Manufactured by MGM Records Division; Metro-Goldwyn-Mayer Inc., 1350 Avenue of the Americas, New York, N.Y. 10019


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OLD
FIVE
STRING
CLAWHAMMER BANJO SOLOS
RON MULLENNEX · BOB FLESHER · PAUL BROWN
BOB FULCHER · ANDY CAHAN
HERITAGE
XXXIX

OLD FIVE STRING

SIDE 1

- FRENCH WALTZ (Fulcher & DeFoche)
- CHRISTMAS HOLIDAY (Brown)
- HELLO RACCOON (Cahan)
- HAM BEATS ALL MEAT (Flesher & Lissman)
- LOST INDIAN (Fulcher)
- GRASSHOPPER SITTIN' ON A SWEET POTATO VINE (Brown & Seeger)
- DEAD MAN'S PIECE (Mullennex)

SIDE 2

- HALF SHAVED (Brown & Ward)
- BUCKHORN (Flesher)
- RED BIRD (Fulcher & DeFoche)
- SUSAN LOLLER (Cahan)
- TEXAS (Mullennex)
- SHOOT THE TURKEY BUZZARD (Fulcher & DeFoche)
- WANDERING BOY (Cahan)
- SHORTENIN' BREAD (Brown)

Special thanks to: Mike Seeger, Michael DeFoche, Pete Lissman and Fields Ward.

Many young musicians in the United States and around the world are reaching back and pulling old, nearly forgotten tunes out of the past. It is with this record that we document some of these tunes. A number of young banjo players have contributed their talents and knowledge to this album, since many of the people who handed down these tunes have passed on or no longer perform.

With great pride, we present five of today's best clawhammer banjo players and we appreciate their interest in keeping this old time music alive.

Ron Mullennex

Ron Mullennex grew up in eastern Randolph County, West Virginia. Around the age of fourteen, with his mother's musical family influencing him, Ron began playing the guitar at home. He also played at local square dances. About 10 years ago, with the help of Dwight Diller, Ron took up the clawhammer banjo, Dwight is another fine banjo picker from Marlinton, West Virginia, where Ron lives today.

Ron also plays fiddle and mandolin and enjoys playing bluegrass as well as old time traditional music.

The Dead Man's Piece was learned from the late Mr. Lee Hammons of Marlinton, West Virginia. Mr. Hammons' story of the tune is that it was composed by a man who taught it to a friend, with the request that the friend play it at the man's wake when he died; hence the name.

Bob Flesher

Bob Flesher has been playing banjo for well over twenty years. He learned many of his old time songs from his uncle Bob Durham, affectionately nicknamed "old Uncle Eph", of Long Beach, California. Bob is a four time winner in the clawhammer banjo contest at Galax, Virginia and was one of the founders and partners in the Liberty Banjo Company.

A pilot with Eastern Air Lines and resident of Connecticut, Bob has taken his banjo with him all over the United States, the Caribbean, and to South America. He writes: "Several years ago I took my banjo to Chile in South America. I am a member of the Gideons, who distribute Bibles. As we would go into the schools, prisons, and military installations to distribute Spanish Testaments, I would play 'La Gallina Cacareando' ("The Cackling Hen") to thousands upon thousands of people. I was quite surprised that everyone knew 'Old Susanna' and would always request it. Everywhere we went, the banjo was the key to breaking the ice. After all, who can say 'no' to a banjo anywhere in the world?"

Buckhorn was a tune Bob learned from his old Uncle Eph, who has now passed on leaving us no way of tracing the tune.

Paul Brown

Paul Brown began playing banjo when he was ten years old. He grew up in New York state, where he learned his first old time songs and tunes from his mother. She brought them with her from her days as a child and young adult in Virginia and Tennessee.

Paul has travelled a lot, playing square dances while learning and trading with old and young musicians in the West, Northeast, and South. He has been with several different bands and lives outside of Galax, Virginia, where he works as a furniture upholsterer.

Half Shaved f#-DEAD
Fields Ward, who plays guitar on *Half Shaved*, was born near Galax and lived there for many years. Around Galax, he was noted for his dance calling, singing, and guitar picking. He learned *Half Shaved* from his uncle, the late Wade Ward, and taught it to Paul. Fields now lives in Maryland.

Christmas Holiday a-DADE
This tune comes from Pug Allen, a fiddler and banjo picker from Stuarts Draft, Virginia. He learned it from his father many years ago.

Paul and Mike Yates of England picked up this tune from Pug while travelling in the mountains of Virginia collecting music. On this tune, Paul plays a banjo given to him by Mike.

Grasshopper Sittin' On A Sweet Potato Vine a-DADE
Around the turn of the century a fiddler from White Plains, North Carolina, John Coleman, settled near Galax, bringing this tune with him. Luther Davis, who was a boy at the time, learned the tune from Coleman and Paul more recently learned it from Luther. Mike Seeger, who has collected and played music for many years, backs Paul up on guitar.

Shortenin' Bread f#-BEAD
Paul has known *Shortenin' Bread* since his early childhood when his grandmother and mother sang it to him. He picks the tune several ways and here uses a D tuning which is often heard with *Cumberland Gap*.

Bob Fulcher

Bob Fulcher learned to play the banjo after coming to Tennessee from Panama City, Florida in 1971. In between college and permanent employment, he was able to complete the fieldwork for a five album series of traditional music from the Cumberland Plateau region of Tennessee and Kentucky. It is to be released by County Records. Bob now works for Tennessee State Parks as a naturalist and director of the Folklife Project there, which documents and presents traditional artists throughout the state.

French Waltz a-CGCE
An unusual banjo piece, *French Waltz* was brought back to Wayne County, Kentucky by an overseas veteran of World War I. This particular version is a marriage of Clyde Troxell's and Virgil Anderson's distinctly different renderings of the tune.

Redbird g-CGCE
Each morning before sunrise, fiddling John Sharp of Jamestown, Tennessee woke his family with the cheerful melody of *Redbird*. The open C tuning allows harmonies to replace the fiddler's pizzicato. Sharp's oldest son, Eugene, is the source of the tune.

Turkey Buzzard g-DGBD
A fiddler's favorite in east Tennessee.

Lost Indian e-CGCD
Dee Hicks, an excellent ballad singer from Tinchtown, Tennessee, is also a source of many fine banjo tunes. In the low part of *Lost Indian*, Dee's father always included a long, lonesome war whoop.

Andy Cahan

Andy Cahan took up the banjo in 1973 while growing up in White Plains, New York. In 1979, after four years of school in Ohio, he settled in North Carolina and joined Earnest East and the Pine Ridge Boys, a traditional old time band in Mt. Airy.

Andy spends most of his free time playing and learning old time banjo and fiddle music. Much of his music has been learned from Tommy Jarrell of Toast, N.C., the late Fred Cockerham of Belews Creek, N.C., Clyde Davenport of Monticello, Kentucky, and Luther Davis of Galax, Virginia, where Andy now makes his home.

Wandering Boy a-DADE
The song, usually associated with the title, is a mother's lament for the son who left home. The tune played here is somewhat related and was inspired by the fine fiddle rendition recorded by Frank Jenkins of Dobson, North Carolina in the late 1920's.

Susan Loller on Judio a-DADE
A fiddle tune played by Isham Monday (1879-1964) of Monroe County, Kentucky. Susan Loller was a local figure, and Judio is the name of a nearby creek.

Hello Raccoon g-EADE
A banjo piece odd in timing and melody, *Hello Raccoon* was learned from Walter Raleigh Babson (b. 1905), a clawhammer banjo player from Wrightsville Beach, North Carolina.

HERITAGE XXXIX

Produced by: Heritage Records, Recorded by: Bobby Patterson except selections by Bob Fulcher & *Half Shaved*,
Art Direction and Design: Smith/Stockton, Notes/album coordination: Paul Brown & Andy Cahan

℗1983 Heritage Records, Rt. 3, Box 278, Galax, Va. 24333


STEREO
CS 9066
STEREO
"360 SOUND"
COLUMBIA
With A Smile And A Song
DORIS DAY
With Jimmy Joyce And His Children's Chorus Arranged and Conducted by Allyn Ferguson
Whatever Will Be, Will Be
(Que Sera, Sera)
Getting To Know You
Sleepy Baby/Inchworm
With A Smile And A Song
Zip-A-Dee-Doo-Dah
Give A Little Whistle
The Children's Marching Song
(Nick Nack Paddy Whack)
Swinging On A Star
The Lilac Tree
(Perspicacity)
High Hopes/Do Re Mi

STEREO "360 SOUND"

Stereo—CS 9066

Mono—CL 2266

When Doris Day sings, the world is a happier place. As they say in **Zip-A-Dee-Doo-Dah**, "It's the truth, it's actual!"

By some magical process, Doris Day's voice has tenderness and bounce, a mellow glow and a sparkling shine all at the same time. It all adds up to brightness, warmth, and a sense of fun in being alive that is a joy to hear.

WITH A SMILE AND A SONG is probably the happiest record Doris has made. What a perfect combination of ingredients has gone into it! First of all, there is Doris. Second, she is singing twelve of the brightest, most heartwarming songs of all time, songs like **Swinging on a Star**, **High Hopes**, **Getting to Know You**, and of course Doris' big hit, **Whatever Will Be, Will Be** (Que Sera, Sera).

Last and best of all, Doris is singing in this album with a wonderful group of children, Jimmy Joyce and his Children's Chorus. No one needs to be told about the natural joy and fun in the sound of children singing. When the children get together with Doris Day on a number like **The Children's Marching Song** (Nick Nack Paddy Whack) or **Do Re Mi** (from "The Sound of Music") or the tender and thoughtful **Inchworm** (from "Hans Christian Andersen"), here is happiness of a very special and unforgettable quality.

Millions of people around the world seem to wish that Doris Day's happiness could be bottled and sold so that everyone can share the secret of her irrepressible sunny glow. In actual fact, her happiness is packaged and available to everyone—on Columbia Records.

—Dick Maltby, Jr.

Other Doris Day albums you will enjoy:

Love Him . . . CL 2131/CS 8931*
Annie Get Your Gun (with Robert Goulet) . . . OL 5960/OS 2360*
Billy Rose's "Jumbo" . . . OL 5860/OS 2260*
You'll Never Walk Alone . . . CL 1904/CS 8704*
Duet (with André Previn and The André Previn Trio) . . . CL 1752/CS 8552*
*Stereo

With A Smile And A Song

DORIS DAY

With Jimmy Joyce
And His Children's Chorus
Arranged and Conducted
by Allyn Ferguson

Give a Little Whistle
The Children's Marching Song
(Nick Nack Paddy Whack)
Getting to Know You
Zip-A-Dee-Doo-Dah
The Lilac Tree
(Perspicacity)
High Hopes

Do Re Mi
Whatever Will Be, Will Be
(Que Sera, Sera)
Inchworm
Swinging on a Star
Sleepy Baby
With a Smile and a Song

PRODUCED BY ALLEN STANTON

COLUMBIA

A

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I
GIVE A LITTLE WHISTLE—Bourne Co. (ASCAP) 2:10
THE CHILDREN'S MARCHING SONG (Nick Nack Paddy Whack)—Miller Music Corp. (ASCAP) 1:51
GETTING TO KNOW YOU—Williamson Music, Inc. (ASCAP) 3:04
ZIP-A-DEE-DOO-DAH—Joy Music, Inc. (ASCAP) 1:57
THE LILAC TREE (Perspicacity)—M. Witmark & Sons (ASCAP) 2:40
HIGH HOPES—Maraville Music Corp. (ASCAP) 2:18

SIDE II
DO RE MI—Williamson Music, Inc. (ASCAP) 2:21
WHATEVER WILL BE, WILL BE (Que Sera, Sera)—Artists Music, Inc. (ASCAP) 2:55
INCHWORM—Frank Music Corp. (ASCAP) 2:27
SWINGING ON A STAR—Burke and Van Heusen, Inc. (ASCAP) 2:03
SLEEPY BABY—Artists Music, Inc. (ASCAP) 3:23
WITH A SMILE AND A SONG—Bourne Co. (ASCAP) 3:38

Cover photo: William Claxton

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FARON YOUNG



Here's To You

FARON YOUNG *Here's To You*

I have been trying for two years to get Faron Young in the studio to do an album. I had always admired his talent and was really looking forward to this project. However, when we got to the studio I was very surprised. I knew he was an old pro and they are always great to work with, but to my surprise I found that Faron Young was a much greater talent than I had envisioned. So, my enjoyment and pleasure was doubled and I am sure that his fans will be too.

Ray Pennington

SIDE I

1. HERE'S TO YOU Mel Holt/Lyn Pen Pub. BMI, 1987 © 3:57
2. YOU'RE JUST ANOTHER BEER DRINKING SONG Dave Kirby & Warren Robb/Millstone Music, ASCAP & Baray Music Co. BMI, 1982 © 2:42
3. LET ME WALK IN Dale Ward/Almarie Music, 1988 © BMI 2:36
4. A HARD BRIDGE TO CROSS Frank H. Stanton, Ginni D. Johnson, Curtis Young & Andrew Wilson, Jr./Northern Sound Music Pub. Co., CAPAC & Nashville Sound Music Pub. Co., PRO CAN 2:45
5. BAXTER HILL Wm. Paul Rigsby & Don Wayne/Don Wayne Music, BMI & Meaners Music, ASCAP 3:30
6. AFTER THE LOVING Alan Bernstein & Richie Adams/Oceans-Blue-Music BMI & Silver Blue Music ASCAP 3:08

Musicians:

Buddy Emmons-*Steel Guitar*
Bunky Keels-*Piano*
W. David Smith-*Bass*
Brent Mason-*Lead Guitar*
Jimmy Capps-*Rhythm Guitar*
Gene Chrisman-*Drums*
Kenneth Sears-*Fiddle*
Rob Hajacos-*Fiddle*
Richard Barish-*Guitar*
Gary Prim-*Keyboard*
Ray Emmett-*Vocals*
Dennis Wilson-*Vocals*

Ray Pennington-*Producer*
Oak Valley-*Studio*
Kevin McManus-*Engineering*
John Eberle, NRP-*Mastering*

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SIDE II

1. ONE AWAY FROM ONE TOO MANY Ray Pennington/Almarie Music 1983 © BMI 2:29
2. STOP AND TAKE THE TIME Faron Young/Almarie Music 1988 © BMI 2:15
3. MISTY MORNING RAIN Don Chapel/Almarie Music 1979 © BMI 3:26
4. TWIN FIDDLES TURN ME ON Mel Holt/Lyn Pen. Pub. BMI, 1987 © 3:40
5. A WASTE OF LOVE Ray Pennington & Jesse Shofner/Almarie Music 1983 © BMI 2:32

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Eddie & Sugar Lou's Hotel Tyler Orchestra 1929-1931

EVERYBODY'S 1012



EVERYBODY'S 1012

EDDIE AND SUGAR LOU

SIDE A

1: K. W. K. H. BLUES
(DA 447-A) Dallas, October 24, 1929

2: EDDIE AND SUGAR LOU STOMP
(DA 448-B) Dallas, October 24, 1929

3: YO YO BLUES
(DA 449-A) Dallas, October 24, 1929

4: I NEVER MISS THE SUNSHINE
(DA 450-?) Dallas, October 24, 1929

5: SWEET PAPA WILL BE GONE
(DA 451-A) Dallas, October 24, 1929

6: THERE'LL BE SOME CHANGES MADE
(DA 452-?) Dallas, October 24, 1929

SIDE B

1: CRUEL MAMA BLUES
(DA 6798-A) Dallas, November, 1930

2: SYMPATHETIC BLUES
(DA 6799-A) Dallas, November, 1930

3: LOVE SONG BLUES
(DA 7000-A) Dallas, November, 1930

4: SORROWFUL BLUES
(DA 7001-A) Dallas, November, 1930

5: THE RIGHT STRING BUT THE WRONG YO YO
(DA 466-?) Dallas, October 26, 1929

6: SWEET SWEET MAMA
(DA 467-?) Dallas, October 26, 1929

PERSONNEL

EDDIE AND SUGAR LOU'S HOTEL TYLER ORCHESTRA

K. W. K. H. BLUES - EDDIE AND SUGAR LOU STOMP - YO YO BLUES - I NEVER MISS THE SUNSHINE - SWEET PAPA WILL BE GONE - THERE'LL BE SOME CHANGES MADE - CRUEL MAMA BLUES - SYMPATHETIC BLUES - LOVE SONG BLUES - SORROWFUL BLUES: Henry Thompson or Stanley Hardee (tpt), Albert Mitchell (tb), Adrian Kenney (as/bar), Charles "Sugar Lou" Morgan (p), Eddie Fennell (bj/vcl/arr), Lee Scott (dr).

DOUGLAS FINNELL AND HIS ROYAL STOMPERS

THE RIGHT STRING BUT THE WRONG YO YO - SWEET SWEET MAMA: Douglas Finnell (tpt), Bert Johnson (tb), Sammy Price (p), unknown vcl.

Made in Sweden

TAX m–8034 SWING STREET vol. 3
Cootie Williams and his G-men (e Benny Goodman unit), Mary-Lou Williams, Red Allen, J.C.Higginbotham, James P. Johnson, The Marsala Bros. are the added stars.

TAX m–8035 AMERICANS IN EUROPE 1931–38 vol. 2
Very early in the history of jazz US musicians got a foothold in Europe and the major spot was Paris. Bill Coleman, Willie Lewis, Arthur Briggs, Garland Wilson were the most prominent stars.



TAX m–8036
ADRIAN ROLLINI/BOBBY HACKETT 1938–1940
Adrian Rollini—a very underrated musican. He was a fine vibraphonist & versatile saxophone player. Here he teamed with a superb cornet player, Bobby Hackett!! Look for this one!

TAX m–8037
DUKE ELLINGTON
Studio recorded transcriptions made for radio use. The first ten tracks are with the 1941-gang incl. Webster. 1943–45 tracks spotlight Stewart, Jordan and Elmer Williams.

TAX m–8039 METRONOME ALL STARS 1939–1949
The Top Poll Winners as selected by readers of Metronome magazine through the years. Featuring Benny Goodman, Harry James, Coleman Hawkins, Roy Eldridge, Jack Teagarden, Dizzy Gillespie, Kai Winding, Frank Sinatra a.o. Many 2nd-takes!



TAX m–8040
LAWSON-HAGGART JAZZ BAND
Tax' most "modern" LP. Recorded in 1951-52. Yank Lawson and Bob Haggart were big stars in the Bob Crosby band in the 30's & 40's. Here together with Lou McGarity, Lou Stein, Bill Stegmeyer. They play music by Morton & Oliver.

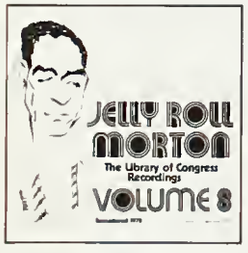
TAX m–8041
BENNY GOODMAN 1951
Broadcast from 1951 with the original trio. Additional stars on certain tracks are Buck Clayton, McGarithy, John Smith & Eddie Safranski.



TAX m–8043
SLIM GAILLARO & SLAM STEWART vol. 2

TAX m–8044
SLIM GAILLARD & SLAM STEWART vol. 3
Happy Jazz! And jazz with a strong feeling and tension.
Consult the notes for m–8028.

CJM–1 HARLEM JAZZ 1921–1931
This is an expose of Harlem jazz of the 20's. Feat. Fletcher Henderson, Duke Ellington, Cab Calloway, Bubber Miley, Mills Blue Rhythm Band, June Clark, King Oliver and James P. Johnson.



CJM–3 JELLY ROLL MORTON
CJM–4 " " "
CJM–6 " " "
CJM–7 " " "
CJM–8 " " "
CJM–9 " " "
A true significant documentary of one of the key figures in jazz—Jelly Roll Morton. On these LP's Mr. Morton appears in full scale—his typical comments, his singing. This is a must!

CJM–10 THE TERRITORY BANDS 1929–1933
Zack Whyte with Sy Oliver, Al Sears, Herman Chittison, Alphonse Trent with Peanuts Holland, Snub Mosley, Stuff Smith. Among other bands on this LP are Syd Valentine, Ted Smith & Red Perkins.



CJM–14 CLARENCE WILLIAMS
CJM–18 " "
Rec. 1933/34/35 in New York. Feat. Ed Allen, Cecil Scott, Albert Nicholas and Chick Bullock.
CJM–19 KING OLIVER vol. 1
CJM–21 " " vol. 3
Vol. 1 spotlight Oliver in Chicago 1926. Bob Shoffner, Ory,Nicholas, Bigard & Russell were in his regular band. Oliver accompanies blues singers Teddy Peters and Irene Scruggs. Scruggs.
Vol. 3 contains recordings from 1928-31 incl. Oliver's last recording date.

CJM–23 MILLS BLUE RHYTHM BAND 1931
Mills Blue Rhythm Boys, Mills Music Masters,Blue Ribbon Boys-they all were Mills Blue Rhythm Band. Feat.McCord Brothers, Ed Anderson, Harry White,Edgar Hayes,Charlie Holmes, Hayes Alvis, Chick Bullock

CJM–25 RED NICHOLS See CJM–27/30

CJM–26 MIDNIGHT PIANO
Cliff Jackson, Willie "The Lion" Smith and Don Frye—3 classic stride pianists. Rec. 1944/45/49 in New York and Paris.



CJM–27 RED NICHOLS
CJM–28 " "
CJM–30 " "
1927-1929 recordings. Nichols was always backed up by fine bands and well rehearsed musicans. Featured are Jimmy Dorsey, Adrian Rollini, Miff Mole, Benny Goodman, Dave Tough, Leo McConville a.o.
Alternake takes are included in all albums.

CJM–32 JOHNNY DODDS 1927
Dodd's Trio & Black Bottom Stompers: NO-musicans in Chicago. Feat. Kid Dry, George Mitchell, Barney Bigard, Roy Palmer. 16 titles incl. 4 alternate takes.

CJM–37 JOE ROBECHAUX 1933
The 30's did not create plenty of New Orleans jazz, but Joe Robechaux and his New Orleans Rhythm Boys were really going to town in this 1933 recording session.

CJM–40 CHICAGO JAZZ vol. 2 1926–28
Russel's Hot Six w. Ory, Nicholas, Bigard, Ada Brown w. George Mitchell, Russell, Helen Savage w. Omer Simeon, Hines, Dixie Rhythm Kings w. Shirley Clay, Hayes Alvis a.o.

JAZZ SOCIETY

AA 500 DON BYAS 1945
Don Byas—one of the greatest tenor men ever. Here you will find him supported by Erroll Garner, Johnny Guarnieri and Slam Stewart.

AA 501 DUKE ELLINGTON 1943–1946
This is the »Golden Era» of the Duke. Great contributions by Rex Stewart, Tizol, Hodges, Webster. Take The A-Train, Blue Serge, Dont Get Around Much Anymore and 13 more tracks.



AA 502 BENNY CARTER 1943–46
A hard swinging Carter. A band full of upcoming stars. J.J.Johnson, Porter Kilbert, Henry Coker, Max Roach, Al Grey.

AA 503 ANDY KIRK 1937
A live recording of the jumping Andy Kirk band, playing for the dancers at the Trianon Ballroom in Cleveland, Ohio.

AA 504 COLEMAN HAWKINS
The Hawk 1940—45 in live broadcasts. His own big band and also as guest star with Goodman and Paul Baron. And a jamsession with Eldridge, James, Hampton, Tommy Dorsey a.o.

AA 505 COUNT BASIE V–DISCS 1944-1945
Hard years, a hard swinging band. Lester Young, Lucky Thompson, Joe Newman, Jo Jones, Dickie Wells, Harry Edison, Jimmy Rushing — they were all there!!

AA 506 COUNT BASIE V–DISCS 1943/44/45
Same soloists as above. Plus Don Byas! And a superior version of Harvard Blues with Jimmie Rushing & Dickie Wells.



AA 508 BENNY GOODMAN 1946
BG had many fine band in the 40's. This band includes Cutty Cutshall, Mel Powell, Louis Bellson, Bernie Prewin and Lou McGarity.

AA 509 BENNY GOODMAN V–DISCS 1943–1944
The Trio, The Quartet, The Sextet and the full band. Fine work by Mildred Bailey, Eldridge, Bill Harris, Krupa, Stacy and Wilson.



AA 510 BENNY GOODMAN THE WAR YEARS
The war years, the drafting years hit BG hard. Despite it, he always managed to form very fine bands. Mildred Bailey, Peggy Lee are the vocalists. Wilson and Norvo do the solo works.

AA 511 TRUMPET TIME
Trumpet fans will get a bargain here! They're all lined up. Louis Armstrong, Buck Clayton, Roy Eldridge, Bobby Hackett, Yank Lawson, Charlie Shavers and Chris Griffin. Vital sidemen are Trummy Young, Buddy Rich and Jack Teagarden.

AA 512 COUNT BASIE 1940–1944
Basie at his very best. 8 excellent tracks from Southland Ballroom,Boston in 1940. On this Lester's blowing tremendously! Balance tracks cut in Hollywood '44. This time the tenor star was Jacquet.



AA 513 HOT LIPS PAGE 1951 REX STEWART 1947
Rex Stewart & Hot Lips Page toured in Sweden in late 40's and early 50's. Rex brought his regular band with Sandy Williams. Hot Lips surrounded himself with a Swedish All Star band back up. A charming record.



AA 514 ROY ELORIOGE 1957/ COUNT BASIE 1954
A swinging Roy is featured in School Days with the one and only Oscar at the piano and the regular JATP rhythm section. Added attraction: Ella Fitzgerald and Stuff Smith.

AA 520/21 DUKE ELLINGTON
The Duke at Fargo, ND. Rec. live at Crystal Ballroom (now a parking lot). This evening (Nov. 7th 1940) made jazz history. A two-LP-set w. 27 magnificent tunes. This is a must for every music lover.



AA 522/23 METROPOLITAN OPERA JAM SESSION 1944
A gigantic concert in the shade of the war. Louis Armstrong, Roy Eldridge, Coleman Hawkins, Art Tatum, Billie Holiday, Mildred Bailey, Lionel Hampton, Teddy Wilson, Barney Bigard, Red Norvo a.o.

AA 526/527 COUNT BASIE 1954
The Count's first visit to Europe & Sweden. Live at Stockholm Concert Hall. An updated Count Basie orchestra,full of power & dynamite!The Two Franks, Joe Newman,Henry Coker and Benny Powell are the soloists.

Everybody's

E–1000 RED ALLEN 1939–1941
Jimmy Johnson, Ida Cox and Red Allen are the bandleaders. Featuring J.C.Higginbotham, Gene Sedric, Edmund Hall, Pops Foster and Cliff Jackson.

E–1001 CHICK BULLOCK 1933–1941
Chick Bullock was a staff singer at the American Record Company and he was always surrounded by outstanding jazz musicans like Bunny Berigan, Shaw, Wilson, Bill Coleman, Bud Freeman and others.



E–1002 CHU BERRY 1937–1940
The rarest...yes indeed! Berry with Mildred Bailey, Ollie Shepard, Cab Calloway and his own Stompy Stevedores. Alternative takes.

E–1003 TEODY WILSON 1937
Teddy's small groups w. Goodman, Harry James, Hackett, Tab Smith, Hodges, Benny Morton among others. Mostly alternative takes.

E–1010 REX STEWART/JACK TEAGARDEN 1940
Rex' Big Seven with Lawrence Brown, Barney Bigard, Billy Kyle, Dave Tough and Jack Teagarden with Rex, Webster, Bigard, Kyle a.o.

E–1012 EDDIE & SUGAR LOU ORCHESTRA 1929–1931
Two Dallas-based »territory bands»: Eddie & Sugar Lou (10 tracks) and Douglas Finell & His Royal Stompers (incl. a young Sammy Price) play two selections.



E–1013 MILLS BLUE RHYTHM BAND 1934–1935
MBRB's finest years. You'll find stars such as Red Allen, Buster Bailey, Lawrence Lucie, Higginbotham, Edgar Hayes. They were all great playmates.

E–1020 MUGGSY SPANIER V-DISCS 1944-1945
A very bright Muggsy! He is well supported by McGarity, Pee Wee, Stacy, Freeman, Dave Bowman and a sparkling George Wettling!

SWING CLASSICS



ET–2 CLAUDE HOPKINS 1934
Claude Hopkins fronted a great Harlem band. A band of such a quality, indeed, that would deserve a due recognition.

ET–4 CAB CALLOWAY 1930–32
Cab Calloway — a great personality, a great showman and always a good band behind him.

ET–5 EARL HINES 1928–1938
Side one gives us »Fatha» as a soloist in 1928. Marvelous piano music. Hines, one of the greatest jazz men ever! The music on side two is a a broadcast from Grand Terrace Ballroom, Chicago.
A lively session. Freddy Webster is in the brass section.

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Drummer Clifford »Boots» Douglas led in the middle 30's one of the best »territory bands»: this album gives you their first two recording sessions, complete & chronological.



TAX m–8003
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Lunceford 1939/40 — the classic Lunceford band. A terrific band!! Jazznocrazy, Rock It For Me, Le Jazz Hot among others.

TAX m–8004
BENNY CARTER 1939–1940
A very underrated band. Splendid music! Feat. Coleman Hawkins, Joe Thomas, Tyree Glenn, Eddie Heywood a.o.

TAX m–8005 COOTIE WILLIAMS 1937–1940
Featuring Sandy Williams, Chick Webb, Ivie Anderson and - of course- Hodges, Nanton, Duke, Carney and Sonny Greer.



TAX m–8006
A NIGHT AT THE SAVOY
Big bands from the 30's. Calloway, Henderson, Redman, Teddy Wilson, Chu Berry, Dizzy, Webster, Peanuts Holland, Keg Johnson and many other stars.

TAX m–8007
CHICAGO IN THE 30's
A very interesting LP! Ruben Reeves with Franz Jackson, Ch. LaVere with Marty Marsala, Preston Jackson, Richard M. Jones' big band and — Earl Hines!



TAX m–8008
AMERICANS IN EUROPE 1933–38
Cuts from Paris & Hilversum. Bill Coleman, Arthur Briggs, Herman Chittison, Spencer Williams and many other jazz legends. A very interesting era in the history of jazz: the European pre-war years!!

TAX m–8009
THE TERRITORY BANDS 1935-37
Blance Calloway, Carolina Cotton Pickers, Original St. Louis Crackerjackers a.o.

TAX m–8010 DUKE ELLINGTON 1936–39
This is Duke's two-bass period and the same old gang. Duke is always —the Duke. Braggin in Brass in two takes.

TAX m–8011 COOTIE WILLIAMS & HIS RUG CUTTERS
Duke's small bands-jazz in the prime manner. Cootie, Hodges, Bigard. Certainly this was The Golden Era of Jazz!

TAX m–8012 DUKE ELLINGTON
The Stevedore's Serenade & Doin' The Voom Voom were wellknown Ellington classics from the 20's. Lambert Walk was a current tune that Duke made a hit in 1938. 16 tracks in all.



TAX m–8013
HORACE HENDERSON 1940
Horace or Fletcher...almost the same! Swinging big band jazz with Emmett Berry, Ray Nance, Elmer Williams, Israel Crosby. Money Johnson and many others.

TAX m–8014
ERSKINE HAWKINS 1936–1938
The Harlem band of the late 30's. Very popular. The Bascomb Bros. were star soloists in the band. And Avery Parrish was a very fine pianist.



TAX m–8015
HARRY JAMES 1937–1938
Goodman's foremost trumpet star was Harry James. Feat. a superb Helen Humes and a swinging Herschel Evans.

TAX m–8016 JOHN KIRBY 1939–41
Kirby's Sextet - one of the greatest small bands in the history of jazz.

TAX m–8017
FRANKIE NEWTON 1937–1939
Terrific Newton! A great trumpeter. The music you listen to here is the very beginning of the famed John Kirby Sextet to be and Maxine Sullivan.



TAX m–8018
TEDDY WILSON BIG BAND 1939/40
Teddy's very fine Big Band w. Shorty Baker, Rudy Powell, Doc Cheatham, Ben Webster, J.C.Heard. Two takes of Coconaut Groove and one alternate take of Liza.

TAX m–8019
BUD FREEMAN 1933–1940
These are the legendary Freeman/Condon records of 1933 with Max Kaminsky & Floyd O'Brien.
The 1940 cuts display a magnificent Jack Teagarden.



TAX m–8020
ROY ELDRIDGE 1935–1940
This is Roy at his peak! With his own band and Delta Four. Putney Dandridge, Mildred Bailey, You will also hear Chu Berry, Kenny Clarke, Joe Marsala and Teddy Wilson.

TAX m–8021
BENNY GOODMAN 1939
BG! The King Of Swing and Fletcher Henderson together. Recorded in Los Angeles and New York. Jumpin At The Woodside, Stealing Apples, Scatterbrain and other.

TAX m-8022 JOHNNY HODGES 1938–1939
Ellington's small groups are legends. Hodges, Cootie, Duke, Carney at their best!



TAX m– 8023
BARNEY BIGARD 1937–40
Superb small band swing. Rex Stewart, Tizol, Carney, Duke, Taylor and Greer.

TAX m–8024
JACK TEAGARDEN 1939
JT— one of the greatest trombone players in jazz. He and his big band play I Gotta Right To Sing The Blues, Aunt Hagar's Blues, The Sheik of Araby a.o.

TAX m–8025 COUNT BASIE 1942
All tracks are recorded in Hollywood. Basie here as a soloist plus as added attractions Buck Clayton,tp, and Don Byas,ts. Superb small band swing!

TAX m–8026 SWING STREET vol. 1
A cavalcade of swing. Billy Kyle's Swingband, Sedric's Honey Bears with Herman Autrey, Joe Marsala with Buddy Rich and The Three Peppers. All recorded 1937—1938.



TAX m–8027
COUNT BASIE 1939–1941
A fine collection of vintage Basie, most tracks are alternative »takes». Lester, Tate, Byas, Tab Smith are the sax soloists- Brassmen are Clayton, Al Killian, Shad Collins, Edison, Dickenson, Wells, Morton.

TAX m– 8028 SLIM & SLAM
Slim & Slam- two show men and also the best duo in jazz! They are here assisted by Sam Allen,p, Kenneth Hollon,ts. Flat Foot Floogie of course!

TAX m–8029
COUNT BASIE 1950–1951
Basie's 1950 combo with Terry, Rich, Rouse, de Franco, Chaloff and Wardell Gray. Four titles with the big band.



TAX m–8030
SWING STREET vol 2 1931–39
Midge Williams, Charlie Shavers, Buster Bailey, Fats Waller, Clarence Profit, Spirits of Rhythm, Eddie South and The Nephews.

TAX m–8031
BENNY CARTER 1933–1939
Famous & rare cuts with Carter in the USA, England and — Holland! Feat. Hawkins, Kaminsky & Teddy Wilson.



TAX m–8032 TEDDY WILSON
Teddy here as a piano soloist. With his regular small band, his trio, a studio outfit with Jonah Jones, Webster, Cozy Cole, Carter, Kirby, Benny Morton, Bill Coleman and Jimmy Hamilton.

TAX m–8033
BENNY GOODMAN 1939
Mildred Bailey was a wonderful vocalist, here with BG's big band in 8 titles. Darn That Dream, Honeysuckle Rose, Opus Local 802 and 13 other titles.


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Bajo Un Palmar
Amor Perdido

CYS 1056

CAYTRONICS



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Monaural Equipment

JAVIER SOLIS
CANTA
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PORTRAIT OF AN ISLAND

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LAMENTO BORINCANO (BMI)
SILENCIO (BMI)
PERFUME DE GARDENIAS (BMI)
INCONSOLABLE (BMI)

Side 2

RECITADO
DESPEDIDA (BMI)
OBSESION (BMI)
AMOR PERDIDO (BMI)
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DONELIAN

SECRETS



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SIDE ONE

ANDORINHA • SEASONS' CHANGE* • RESURRECTION • BROKEN CAROUSEL

SIDE TWO

DUNGEONS AND DRAGONS • SECRETS • ASTRAL DANCER* • NEW BLUES

ALL SONGS COMPOSED AND ARRANGED BY ARMEN DONELIAN (DONELIAN MUSIC CO., BMI) EXCEPT "ANDORINHA" COMPOSED BY A.C. JOBIM.

ARMEN DONELIAN: PIANO, DICK OATTS: SOPRANO AND TENOR SAXOPHONES, BARRY DANIELIAN: TRUMPET AND FLUGELHORN, ANTHONY COX: BASS, BILL STEWART: DRUMS, ARTO TUNÇBOYACI (BOYACIYAN): PERCUSSION ON (*) SELECTIONS

IN PHOTOGRAPH FROM LEFT TO RIGHT: BARRY, ARMEN, DICK, ANTHONY, ARTO AND BILL.

RECORDED AT A & R STUDIO, NEW YORK CITY ON FEBRUARY 4 AND 5, 1980. RECORDED DIRECT TO TWO DIGITAL TRACKS. PRODUCER: ARMEN DONELIAN; ENGINEER: DAVID BAKER; ASSISTANT ENGINEER: OLLIE COTTON; EXECUTIVE PRODUCER: FRANÇOIS ZALACAÏN; ALBUM COVER: CHRISTOPHER DRUKKER; PHOTOGRAPHY: STEPHEN DONELIAN

ONE COULD SAY THAT THIS, MY THIRD ALBUM, HAS BEEN IN THE MAKING SINCE I WAS SEVEN YEARS OLD, WHEN I STARTED STUDYING THE PIANO AND WRITING MY OWN SONGS. IN A MORE TANGIBLE SENSE, HOWEVER, THE MUSIC CONTAINED HEREIN IS THE OUTGROWTH OF A VISION I'VE HAD FROM MY EARLY 20'S, WHEN I BEGAN WORKING AS A SIDEMAN, AND THEN LEADING A BAND MYSELF. FIFTEEN YEARS AND MANY BANDS LATER, MY GOAL OF A GROUP ALBUM HAS NOW BEEN REALIZED.

A SPECIAL FEELING OF SATISFACTION HAPPENS WHEN ONE IS ABLE TO CAUSE REALITY TO COINCIDE WITH ONE'S INNER DREAM. I'VE ENCOUNTERED MANY DIFFICULTIES, AND THE EFFORTS TO OVERCOME THEM HAVE YIELDED A WORK WHICH BRINGS ME GREAT JOY. AT 37, I CAN TAKE A STEP BACK NOW, AND LOOK AT THAT PERIOD OF MY LIFE AS A UNIT. SECRETS IS BOTH A DOCUMENT AND A TURNING POINT.

MY ONGOING LOVE AFFAIR WITH LATIN MUSIC LED ME TO OPEN WITH "ANDORINHA," BY ANTONIO CARLOS JOBIM. THE ONLY COVER TUNE, IT'S A SWEET INVITATION TO SEDUCE YOU INTO THE RECORD. NEXT COMES "SEASONS' CHANGE," CELEBRATING THE NEW YEAR 1980, AND CONTAINING SOME HAPPY SENTIMENTS IN 3/4 TIME. "RESURRECTION," A REWORKING OF THE STANDARD "I REMEMBER YOU," EXPRESSES A POWERFUL FEELING OF BEING RE-BORN TO A PART OF MYSELF LONG FORGOTTEN. "BROKEN CAROUSEL," A BALLAD, TELLS A SAD STORY OF SHATTERED DREAMS AND LOST INNOCENCE. "DUNGEONS AND DRAGONS" IS JUST THAT: IT WAS INSPIRED BY THE EARLY MUSIC OF WAYNE SHORTER (LIKE "THE ALL SEEING EYE," ETC.). "SECRETS," THE TITLE TUNE, WAS COMPOSED AFTER DISCOVERING THE KEYS THAT UNLOCKED THE HARMONIC MYSTERIES OF A CERTAIN SOUND, WHICH I HEARD



INTERNALLY BUT COULDN'T EXPRESS. "ASTRAL DANCER" USED ME AS A VEHICLE TO WRITE ITSELF, SHORTLY AFTER MY MOTHER'S DEATH. AT THE TIME I WAS EXPERIMENTING WITH COMBINING BARTÓK AND ARMENIAN THEMES. ITS CONTEMPORARY YET TIMELESS QUALITY IS MAGICAL. "NEW BLUES" IS A MODERN APPROACH TO THE TRADITIONAL FORM WHICH IS AT THE ROOT OF ALL JAZZ MUSIC. AND "PARTING" (CD ONLY) IS ANOTHER TUNE FOR WHICH I FEEL I AM NOT RESPONSIBLE, EVEN THOUGH I WITNESSED WRITING IT. THE BASS LINE, A VAMP IN 7/4 TIME, IS DERIVED FROM SCHOENBERG'S "PIVOT TONES," AND THE MELODY CAME TO ME AFTER A PAINFUL SEPARATION.

THE BAND MEMBERS, ALL OF WHOM ARE ACTIVE IN THE NEW YORK AREA, HAVE SELFLESSLY CONTRIBUTED TO THIS MUSIC. I'VE WORKED WITH DICK OATTS SINCE 1981: HE IS A TALENT DESERVING WIDER RECOGNITION. BESIDES HOLDING DOWN THE LEAD ALTO CHAIR IN THE MEL LEWIS BIG BAND FOR SEVERAL YEARS, OATTS' WORKS WITH THE EDDIE GOMEZ QUARTET AND THE RED RODNEY QUINTET, ANTHONY COX AND I HAVE PLAYED TOGETHER IN RORY STUART'S QUARTET (LISTEN TO HURRICANE, ALSO ON SUNNYSIDE), AND HIS SPECIAL ENERGY FUELS THE FIRE OF MANY RHYTHM SECTIONS, INCLUDING THOSE OF STAN GETZ, DEWEY REDMAN, AND CRAIG HARRIS. BARRY DANIELIAN (NO RELATION TO ME) AND BILL STEWART ARE RECENT GRADUATES OF WILLIAM PATERSON COLLEGE, AND THEY ARE EXEMPLARY OF THE GREAT WORK BEING DONE AT THAT SCHOOL. BOTH BELONG TO A YOUNGER GENERATION OF UPCOMING PLAYERS, AND THEIR PERFORMANCES HERE ARE A PROMISING INDICATION OF WHAT TO EXPECT FROM THEM IN THE FUTURE. DANIELIAN HAS PLAYED LEAD TRUMPET FOR BLOOD, SWEAT AND TEARS FOR THE PAST TWO YEARS, WHILE STEWART, YOUNG BUT UNCANNILY MATURE, IS NEW TO THE JAZZ SCENE. ARTO TUNÇBOYACI IS IN A CLASS BY HIMSELF. ORIGINALLY FROM ISTANBUL, WHERE I MET HIM IN 1980 WHILE TOURING WITH BILLY HARPER, TUNÇBOYACI IS A MASTER OF MIDDLE EASTERN RHYTHMS. HIS UNIQUE STYLE HAS BEEN RECORDED WITH ARTHUR BLYTHE, PAUL MOTIAN, AND THE GROUP NIGHT ARK (OF WHICH I ALSO AM A MEMBER).

AS ENGINEERS GO, DAVID BAKER IS HARD TO BEAT. HIS EXTENSIVE RECORDING EXPERIENCE, FEELING FOR SOUND, AND INTUITIVE UNDERSTANDING OF THE CHEMISTRY OF A SUCCESSFUL SESSION MAKE HIM A MUSICIAN'S BEST FRIEND IN THE STUDIO. AND FINALLY, MANY THANKS TO FRANÇOIS ZALACAÏN, FOR RECOGNIZING THE MESSAGE MY MUSIC OFFERS, AND FOR HELPING ME TO MAKE IT COMMERCIALLY AVAILABLE.

SO THERE YOU HAVE IT. THE SECRET IS OUT. NOW, WHEN THIS ALBUM IS RELEASED, I DON'T EXPECT THE WORLD TO STOP TURNING, BUT IF YOU, THE LISTENER, EXPERIENCE IT AS A BETTER, MORE BEAUTIFUL PLACE THAN BEFORE, THEN MAYBE TO THAT DEGREE THE MUSICAL GIFTS WHICH HAVE BEEN GRANTED TO ME HAVE BEEN PUT TO GOOD USE.

— ARMEN DONELIAN

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JUAN LEGIDO

LP-211

En sus Creaciones de Pasodobles Españoles



La morena de mi Copla

JUAN LEGIDO

2N

VERGARA



CARA "A"		CARA "B"	
1) La morena de mi copla	Pasodoble	1) Ay morena	Pasodoble
2) Monisima	Chotis	2) Cristal	Tango
3) Uno	Tango	3) El gitano señorito	Farruca
4) Quien desprecia	Pasodoble	4) Malevaje	Tango
5) No me has entendido	Tango	5) Capote de grana y oro	Pasodoble
6) Niña Isabel	Tanguillo	6) Bella madre	Tango

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ITZHAK PERLMAN

The Spanish Album

Music by Sarasate · Falla · Granados · Halffter

SAMUEL SANDERS

(piano)



SZ-37590

Angel

ITZHAK PERLMAN
The Spanish Album

Music by Sarasate • Falla
Granados • Halffter
with SAMUEL SANDERS, piano

The leading Spanish composer in the early part of this century, MANUEL DE FALLA (1876-1946) was the son of a Cadiz merchant who later moved to Madrid, where Falla successfully passed seven years of piano examinations at the Conservatorio after only two years of private study. His opera, *La vida breve*, won first prize in a Madrid competition in 1905, but it was still unperformed when, two years later, he decided to seek wider opportunities in Paris. Here he became a friend of Debussy, Dukas, Ravel and Stravinsky (whose mutual enthusiasm for his music helped to get his opera published and performed), and he composed several works before the outbreak of war in 1914 brought his return to Spain.

The last work he finished in Paris was the suite of *Seven Spanish Popular Songs*, originally for voice and piano, six of which have been arranged by Paul Kochanski for violin and piano as the *Suite populaire espagnole* recorded here. Although based on Spanish regional folksongs and grounded in traditional rhythms, they contain much that was original in melody, and the accompaniments were entirely Falla's own. *El paño moruno* (The Moorish Cloth) is followed by *Nana*, an Andalucian cradle-song, and the first music Falla recalled hearing from his mother's lips when he was a baby. *Canción* (Song) and *Asturiana* (From Asturia) are based on folk melodies, but the *Polo* and *Jota*, both dances in triple time, are mostly Falla's invention.

♦♦♦

By heritage ENRIQUE GRANADOS (1867-1916) belongs to a different Spain from the other composers here. His father was from Cuba, an officer serving in the Spanish army, and his mother was a montañesan from Santander in the north. An early musical aptitude was followed by studies with Felipe Pedrell at Barcelona, while he supported himself as a café pianist. He obtained private help to enable him to go to Paris for further study in 1887, but illness kept him from attending the Conservatoire, and after two years he returned to Barcelona, where he settled and married. He shared concerts with Pablo Casals, Jacques Thibaud and other leading musicians of their time, and founded his own piano school, the Academia Granados, in 1901.

At this time he had begun to compose the *Danzas españolas* for piano on which, together with his songs and the suite, *Goyescas*, his reputation chiefly rests. *Spanish Dance* is an arrangement by the celebrated violinist Fritz Kreisler (1875-1962) of the fifth and most popular of the *Danzas españolas*, an Andalucian *playera*. Granados' career was tragically cut short when,



returning from New York during the First World War, he and his wife were drowned after their ship was torpedoed in the English Channel.

♦♦♦

Born in 1905 in Madrid, ERNESTO HALFFTER (whose brother Rodolfo and nephew Cristobal are also composers of distinction) became a pupil and close friend of Manuel de Falla. After Falla's death in 1946, Halffter was responsible for completing (and later revising) Falla's unfinished scenic cantata, *L'Atlántida*, which was first performed in 1961. Halffter's own compositions include a four-act opera, *La muerte de Carmen* (The Death of Carmen), and he is a founder-director of the Seville Conservatorio. The *Danza de la gitana* (Gypsy Dance) is from his music for a ballet, *Sonatina*, first staged at Paris in 1928 by Antonia Merce (1888-1936), known the world over as La Argentina, and considered by many *aficionados* to be the greatest Spanish dancer of all time. Her repertory was more varied than that of many Spanish dancers, and *Sonatina*, based on a poem by Rubén Darío, evoked dances of a past age for which Halffter composed music of a Ravellian delicacy and refinement.

♦♦♦

Among the great violinists of the 19th Century, two are specially remembered for their brilliant virtuosity: Niccolò Paganini, who died in 1840, and PABLO SARASATE, who was born four years later (1844-1908). It has been said, however, that whereas Paganini was accused of cornpacts with the Devil to achieve his effects, Sarasate simply played like an angel. He was born Pablo Martín Melitón Sarasate y Navascues, the son of a military bandmaster at Pamplona, who gave him his first music lesson. He quickly showed an instinct for the violin which led to his first public appearance as an eight-year-old prodigy. Three years later, after a formal recital at the Royal Opera House in Madrid, he was taken to Paris (with support from Queen Isabella of Spain) and accepted for the Conservatoire, where he became the favorite pupil of the distinguished professor Delphin Alard, and a year later (1857) won a first prize for violin at the Conservatoire.

Sarasate went on to study composition there, gaining another prize for that, but he preferred to display his undoubted talent and technique as a travelling virtuoso. He toured throughout Europe, England, North and South America, Africa and the Far East, but always returning to Spain at least once a year, where he was soon acclaimed a national hero. While still a boy he was presented by Queen Isabella with a fine Stradivari violin dated 1724, which he played throughout his career. He later supplemented it with another, dated 1713, from the Boissier collection. At first, Sarasate confined his repertory mostly to showpieces, often his own arrangements of fantasias on popular operas, but later he became much admired in the major Romantic concertos, including those written specially for him by Max Bruch, Lalo, Saint-Saëns and Sir Alexander Mackenzie.

A famous portrait by James Whistler shows Sarasate in a platform pose of striking grace and elegance, suggesting the nonchalance with which he achieved the most dazzling feats of bravura, as well as the sweetness of tone and true purity of style for which he is best remembered. Having small hands, he avoided the works by Paganini and others which involve long stretches of the fingers, and composed for himself the sets of Spanish dances, in which traditional or regional tunes from his native country are presented with glittering virtuoso decoration and often piquant harmony.

The *Habañera*, Op. 21, No. 2, which begins Itzhak Perlman's selection of these recorded here, is in a dance form originating in Havana, Cuba. Next comes another *playera*, a dance of gypsy origin from Andalucia, in basically slow tempo, and an otherwise untitled *Spanish Dance* No. 8, from Op. 26, which is in fact another *habañera*. As its name suggests, the *Malagueña*, also a slow Andalucian dance, is from Málaga. Finally, *Caprice basque* makes use of three tunes and characteristic rhythms from the Basque country in the north. Annotation ©1979 by Noël Goodwin

Side One

Falla, arr. Kochanski: Suite populaire espagnole (13:24)
1. El paño moruno (2:15)
2. Nana (1:35)
3. Canción (1:36)
4. Polo (1:22)
5. Asturiana (2:31)
6. Jota (3:05)

Granados, arr. Kreisler: Spanish Dance (No. 5) (4:24)

Halffter, arr. Heifetz: Danza de la gitana (3:37)

Side Two

Sarasate, arr. Francescatti: Habañera (Spanish Dance No. 2), Op. 21 No. 2 (4:24)

Sarasate: Playera (Spanish Dance No. 5), No. 1 (4:41)

Sarasate: Spanish Dance No. 8 in C, Op. 26 No. 2 (5:12)

Sarasate, arr. Francescatti: Malagueña (Spanish Dance No. 1), Op. 21 No. 1 (4:46)

Sarasate, arr. Francescatti: Caprice basque, Op. 24 (6:14)

More Itzhak Perlman on Angel Records:

GOLDMARK: Violin Concerto No. 1. SARASATE: Zigeunerweisen With the Pittsburgh Symphony Orchestra, André Previn cond S-37445

ITZHAK PERLMAN ENCORES. Music by Wieniawski, Vieuxtemps, Raff, Stravinsky, Bazzini, Paradis, Stephen Foster, Tchaikovsky, Debussy, Castelnuovo-Tedesco, Godowsky, Heifetz With Samuel Sanders (piano). SZ-37560

ITZHAK PERLMAN, VIRTUOSO VIOLINIST. Consummate performances by Perlman of works featured on his acclaimed television "special": Sarasate, Schumann, Paganini, Vivaldi, Wieniawski, Kreisler, others. S-37456

JOPLIN: The Easy Winners & other rag-time music of Scott Joplin arr. by Perlman With André Previn (piano). S-37113

PERLMAN PLAYS KREISLER: Caprice viennois, Schön Rosmarin; Tambourin chinois; Liebesleid; Liebesfreud; many others. With Samuel Sanders. S-37171

PERLMAN PLAYS KREISLER, Album 2. The Devil's Trill (Tartini); Dancing Doll (Poldini); Midnight Bells (Heuberger); May Breeze (Mendelssohn); many others. With Samuel Sanders. S-37254

PERPETUAL MOTION. Works by Paganini, Wieniawski, Sarasate, Rachmaninoff, Kreisler, Debussy, Nováček, and Ben-Haim. With Samuel Sanders. S-37003

PROKOFIEV: Sonata for Two Violins, Op. 56 SHOSTAKOVICH: Three Violin Duets. MOSZKOWSKI: Suite for Two Violins and Piano. With Pinchas Zukerman (violin) and Samuel Sanders (piano). SZ-37668

TCHAIKOVSKY: Violin Concerto in D; Sérénade mélancolique With the Philadelphia Orchestra, Eugene Ormandy cond. SZ-37640

SARASATE: Carmen Fantasy. PAGANINI: Concerto No. 1 in D. Royal Philharmonic Orchestra, Lawrence Foster cond S-36836

Recording Producer SUVI RAJ GRUBB
Engineer MICHAEL SHEAOY
Art Direction & Design MARVIN SCHWARTZ
Liner Photo: CHRISTIAN STEINER

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Clyde Mitchell	2nd Trumpet
Eddie Quarless	Alto Sax
Charles Dougherty	Tenor Sax
Cliff Anderson	Trombone
George Victory	Guitar
Leston Paul	Bass, Keyboards, Percussion, Drums

BACKGROUND VOCALS

Tony Barclay, Natallee York, Errol Asche, Arlene Martung, Jason Baptiste

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1. MINI VAN DRAMA
2. LET'S GO AND LICK SOME SHOT
3. A YEAR IN JAMAICA
4. A YEAR IN JAMAICA (DUB)
5. FAVOUR BOY GEORGE

SIDE B

1. FOOTBALL STORY
2. FOOTBALL DUB
3. READY FI DOMINICK
4. EASY FI COME
5. SIT ON A CORNER

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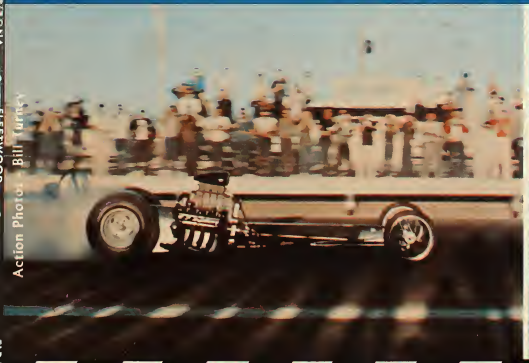
AMERICAN HOT ROD ASSOCIATION
1963 WINTER CHAMPIONSHIPS
ARIZONA RACEWAY - PHOENIX, ARIZONA



FLEETWOOD RECORDS

COMPETITION SOUND SERIES

BOB SULLIVAN • ROD STUCKEY • LOU CANGELOSE • STEINEGGER-ESHENBAUGH • CANFIELD-JOHNSON
BROWN BROS. • GARY CAGLE • AUSTIN-BAILEY • MEREDITH-GRANTHAM • POTILLO & ROEMER
SITES BROS. • THOMPSON & LAMEROUX • HEPLER-SNYDER-FARNSWORTH & CHINN and others





Action Photos - Bill Turner

FLP4003

AMERICAN HOT ROD ASSOCIATION

1963 WINTER CHAMPIONSHIPS

RECORDED FEBRUARY 22-23-24 AT THE ARIZONA RACEWAY, PHOENIX, ARIZONA



SIDE ONE (26:03)
Record runs - Hot Cars
Stock Cars
Fuel & Gas Dragsters

SIDE TWO (30:27)
Final Round Eliminations
Fuel & Gas Dragster Eliminations

Narrated by Jon Lundberg ,
"The Voice of Drag Racing"

THE WINTER CHAMPIONSHIPS

The Third Annual AHRA Winter Championship Drags, held Feb. 22-23-24 at Arizona Raceway in Phoenix, once again proved to be a good meeting place for the east and the west.

Final overall results sort of indicate a stand-off in this inter-regional rivalry, as Bob Sullivan from Muncie, Kan., and the Dragmaster team from Carlsbad, Calif., wound up as Co-Winter Champions.

Sullivan roared to Top Fuel Eliminator victory in his new "Pandemonium IV" bln-Chrys powered A/Fuel Dragster and Jim Nelson, Dode Martin, and Danny Ongais put their "Dragmaster Dart" A/Gas Dragster powered by a healthy bln-Dodge mill into the Top Gas Elimination winner's circle.

These two cars were slated to meet in one final bash to decide Top Overall Eliminator, but it was too dark for the runoff so AHRA gave each crew the full $500 Bond award offered for Top Eliminator of the meet and declared them "Co-Champions".

A fellow named Rod Stuckey, from Kansas City, Mo., figured prominently in the high-speed activity at Phoenix. His Rod Stuckey Enterprises built the dragster chassis used by Bob Sullivan, Lou Cangeiose, and Chris Karamesines; the only cars to get into the 190 mph bracket at this meet.

There's quite a story behind the Karamesines entry from Chicago. Chris had to leave the track when he received word that his partner, Don Maynard, had been fatally injured in a bigway accident en route to the big race.

Shuckey, who had announced some time ago that he was retiring from active competition, was on hand at Phoenix to watch the races, and was persuaded to drive Chris' new "Cbicler" as a tribute to the engine tuning of Maynard, who built the car's big Chrysler engine.

And did he go! On his first run, Stuckey blasted down the strip at a tremendous 214.76 mph in 7.81 seconds! AHRA immediately shut down the track and proceeded to check the clocks and measure trap distances again.

Everything checked out "A-OK", so the official announcement was made; the times would be recognized if Stuckey could back them up in subsequent runs.

As it turned out, Stuckey managed several low to middle 8-second runs to back up the E.T., but couldn't cut another 200 mph speed, although he was never out of the 190's.

Therefore, Shuckey's 7.81 stands as the official Overall AHRA Record and Bob Sullivan's 196.08 mph (backed up by another run at the same speed) went into the AHRA Record Book as the new Overall Speed Record.

The Dragmaster team also did some record-breaking, with an official 8.51 E.T. for Overall Gas Record Elapsed Time, and an unofficial 186.72 mph during elimination runs.

The only title besides Top Eliminator left undecided when the setting sun put a halt to the proceedings was the Junior Eliminator go in which three cars were still eligible to run.

These entries were the Hopper-McIntyre A/Altered from Tempe, Ariz., the McLain-McDowell D/Fuel Dragster from Fallbrook, Calif., and Gabby Bleeker's A/Fuel Altered out of Chicago.

As expected, the Stockers created a tremendous amount of interest at Phoenix, especially since several new "factory hot rods" were making their debut in national AHRA competition.

Stand-outs among these big honkers included Chevy drivers Frank Sanders (Phoenix, Ariz.), Dave Strickler (York, Pa.), and Dick Harrell (Carlsbad, N.M.). They were piloting the new "427" models with stick shifts.

The only entries to seriously challenge the stovebolts for Stock T.E. honors were MoPar products; Dodges and Plymouths powered by the "426" engine.

It was the Ritchie & Ritchie Plymouth from California and Dick Harrell's Chevy from New Mexico facing off for the final Stock blast. It was close, but Harrell took the victory.

Incidentally, Hayden Proffit was heading up the Ritchie & Ritchie crew which won Super Stock Automatic. Hayden , along with Les and Tom Ritchie, exhibited tremendous sportsmanship throughout the meet.

Notes by Don Elliott
Reprinted excerpts from THE TACHOMETER
Official Publication of the AHRA.

CLASS WINNERS - 1963 A.H.R.A.
WINTER CHAMPIONSHIP DRAGS

CLASS	NAME	ENGINE	SPEED	E.T.
SS	Rick Harrell, Albuquerque, N.M.	Chev	101.38	11.91
SS/A	Richie & Richie, L.A., Calif.	Ply	111.20	12.65
A/S	DISQUALIFIED			
A/SA	DISQUALIFIED			
B/SS	Dave Strickler, York, Pa.	Merc	95.66	13.07
B/SA	DISQUALIFIED			
C/S	Bill Decker, Pomona, Calif.	Chev	100.89	13.08
C/SA	Jack McQueen, Lubbock, Tex.	Chev	96.28	14.42
D/S	DISQUALIFIED			
D/SA	Lee Schultz, South Gate, Calif.	Ford	92.49	14.77
E/S	DISQUALIFIED			
E/SA	Joe Rodriguez, Phoenix, Ariz.	Ford	94.85	14.78
F/S	DISQUALIFIED			
F/SA	Phil Chisholm, Scottsdale, Ariz.	Chev	87.30	15.40
C/S	Bourgeois-Wade-Smith, Duarte, Calif.	Chev	86.38	15.27
A/FA	George Hyatt, Denver, Colo.	Chev-Ch	89.40	14.55
B/FA	Chuck Bradshaw, Phoenix, Ariz.	Chev-Ch	87.17	15.42
C/FA	Bill Hopper, Tempe, Ariz.	Ply	112.84	12.91
B/SM	Kerry Clark, Los Alamitos, Calif.	Dodge	113.72	13.48
F/SM	Bourgeois-Wade-Smith, Duarte, Calif.	Chev	100.47	14.31
M/SM	Terrill Bixby, Glendale, Calif.	Chev	99.06	14.42
A/SA	Bill Hopper, Tempe, Ariz.	Ply	97.56	14.71
F/S	Dick Brown-Stewart, Hooper, Nev.	Dodge	97.09	14.77
J/SM	Ed Zaremski, Phoenix, Ariz.	Olds	95.50	21.01
F/SA	Joe Rodriguez, Phoenix, Ariz.	Ford	111.92	14.78
G/C	John Loper, Phoenix, Ariz.	Chev	110.84	11.09
H/C	Joe Herbert, Tucson, Ariz.	Ford	103.77	12.64
D/C	DISQUALIFIED			
E/C	Dick Brown, Long Beach, Calif.	Chev	106.50	13.09
F/C	Don Neal, Hurst, Tex.	Ford	94.39	13.98
A/MG	The Charlesworth, Holden, Mo.	Lin-Ski	123.11	12.71
B/MG	Bob Williams, Ramona, Norwalk, Calif.	Chev-Ski	117.34	10.96
C/MC	Stewart-Maxwell, Leonard, Colo.	Olds-Ski	120.80	11.23
D/MG	Bob Williams, Ramona, Calif.	Chev-Ski	116.84	11.31
E/MG	Bob Williams, Phoenix, Ariz.	Chev-Ski	110.38	12.15
F/C	Hopper-McIntyre, Tempe, Ariz.	Chrys-Ski	127.69	9.51
G/MG	Lee Greene, Dallas, Tex.	Buick	116.40	11.27
C/A	Chuck Oliver, San Antonio, Tex.	Chev	108.67	12.87
A/Sp	Ray Liguori & Jets, Phoenix, Ariz.	Chev	102.03	14.39
B/Sp	Cardin-Knight, Phoenix, Ariz.	Chev	102.67	14.72
C/Sp	Ray Liguori, Phoenix, Ariz.	Chev	93.75	15.31
A/MG	Lee Greene, Dallas, Tex.	Ford	97.87	12.47
G/MG	Mike Jones, Anaheim, Calif.	Chrysler	97.64	13.84
E/MG	Lil Albaugh, Phoenix, Ariz.	Mercedes	97.07	14.11
F/MG	Mike Kass, Phoenix, Ariz.	Sprite	70.41	19.25
C/SS	Dick Davis, Phoenix, Ariz.	Chev	110.30	12.18
B/SS	Ed Cook, Mesa, Ariz.	Chev	111.11	12.18
A/S	Bill Hall, Phoenix, Ariz.	Chev	110.00	13.10
A/A	Wells-Tetreck, Kalispell, Ill.	Ford	130.30	9.85
B/A	R.R.C. Williams, Bullhill, Kan.	Chev	113.49	12.12
A/D	Fred Eulitzer, Phoenix, Ariz.	Ford-Als	109.22	13.10
A/FA	Gabby Bleeker, Chicago, Ill.	Olds-Alt	155.00	9.81
B/FA	Speed Spot Jets, Phoenix, Ariz.	Chrys-Alt	150.00	9.85
A/FC	Speed Spot Jets, Phoenix, Ariz.	Dodge-Alt	150.50	9.93
A/C	Schulak-Sale, Whittier, Ind.	Chrys-Alt	157.00	8.60
B/FC	Dragmaster, Jones-Jim Nelson, Carlsbad, Calif.	Dodge-Alt	154.00	8.51
B/CD	Katz-Wallerius, Salina, Kan.	Chev-Alt	147.05	9.51
C/CD	Hopper-McIntyre-Krehnbrink, Phoenix, Ariz.	Chev	140.00	9.70
D/CD	Beard-Williamson, Phoenix, Ariz.	Chev	135.43	11.68
E/CD	Bob Lee, Phoenix, Ariz.	Valiant	110.42	11.82
A/FD	Lee Greene, Dallas, Tex.	Chrys-Alt	144.00	9.39
B/FD	J.E. Kirwan, San Antonio, Tex.	Chev-Alt	143.50	11.06
C/FD	Hutchinson, Turlock, Calif.	Chev-Alt	139.00	9.87
D/FD	McLain-McDowell, Fallbrook, Calif.	Chev	161.25	9.02
F/FD	Purdin-Koerner, Phoenix, Ariz.	Ford	140.00	10.15

OFFICIAL A.H.R.A. DRAG RACING RECORDS
SET AT THE WINTER CHAMPIONSHIP MEET

CLASS	NAME	ENGINE	SPEED	E.T.
A/A	Herschel Beatty, Medford, Tex.	Ford	111.11	12.90
B/SM	Kerry Clark, Los Alamitos, Calif.	Dodge	115.33	13.48
B/SS	Dave Strickler, York, Pa.	Chev	95.66	13.07
C/MC	Ted Hutchinson, Turlock, Calif.	Chev	99.00	14.42
D/C	John Loper, Phoenix, Ariz.	Chev	115.84	11.09
E/C	Dick Brown, Long Beach, Calif.	Chev	106.50	13.09
F/C	Don Neal, Hurst, Tex.	Ford		13.98
F/MG	Bourgeois-Lawrence, Norwalk, Calif.	Chev-Alt	127.64	10.54
E/MG	Steve Sims, Phoenix, Ariz.	Chev-Ski	118.58	12.11
D/MG	Bob Williams, Norwalk, Calif.	Chev-Ski	116.84	11.31
C/MG	Stewart-Maxwell, Leonard, Colo.	Corvair	97.44	13.84
B/MG	Lou Salinger, Phoenix, Ariz.	Mercedes	95.77	14.11
A/MG	Lee Greene, Dallas, Tex.	Renault	94.68	14.23
B/SS	Ed Cook, Mesa, Ariz.	Chev	113.11	12.18
A/FA	Bill Hopper, Tempe, Ariz.	Chrys-Alt	157.89	9.51
B/MS	Payton-Fulcher, Memphis, Tn.	Chev	142.10	10.15
C/FA	Chuck Bradshaw, Phoenix, Ariz.	Chev-Alt	134.75	9.87
A/SA	Bill Hopper, Tempe, Ariz.	Olds-Ski		8.61
A/FC	Dragster Dart-Jim Nelson, Carlsbad, Calif.	Dodge-Alt		9.51
A/FD	Fred Eulitzer, Phoenix, Ariz.	Dodge-Alt	109.09	
A/FD	Rod Stuckey, K.C., Mo.	Chrys-Alt		7.81
A/FD	Hopper-Chor-Farnsworth-Fowler, Chicago, Ill.	Chrys-Alt	193.00	
C/FD	Keith & Keith, Turlock, Calif.	Chev-Alt		8.67
D/FD	Smith-Thomas, Dallas, Tex.	Chev	165.74	

ABOUT THE AMERICAN HOT ROD ASSOCIATION

The principles of democratic government for all Hot Rodders was given life in the Pacer's Hot Rod Club of Pittsburgh, Pennsylvania. They elected the first president of American Hot Rod Association. He was Walter Mentzer, who at the time was a regional advisor but was finding it harder and harder to get the home office to answer his inquiries concerning the internal affairs of the organization.

In September of that year at the Annual Championship Drags the first convention was held where the members had their say. That convention lasted some 8 hours, in which the Constitution and Bylaws were drawn up. There was representation of some ten states and after the smoke cleared Nelson Pointer of Great Bend, Kansas, had been elected to the office of President.

In the year that followed many miles were traveled and many meetings were attended and both the newly elected president and the members at large learned just what is meant by Democratic principles as there were times when the officers differed with not only the members but with each other. Doing what the membership directed we found that we would be progressing at a slower pace but much more deliberate.

In the year that Nelson Pointer was President we obtained sanction agreements on some eight strips, and found that the organization could and would survive as long as the members as well as the officers worked to the utmost of their time and skills. The year ended with much enthusiasm being generated and at that convention it was decided to hold the next two Championship Drags in Great Bend, Kansas and give the organization the time needed to get on its feet planted firmly and was given some very concrete direction.

The convention that year elected J.E. "MACK" McDonald to the office of President and he stated that he would work toward at least doubling the number of sanctioned strips under the organization's banner. Through the combined efforts of all concerned the A.H.R.A. DID fulfill the promise of the president. By this time A.H.R.A. was sanctioning strips within a ten state area.

The following year the organization was given further boosts by the elected president, Don Daniels, who helped increase the membership no end. By the end of his tenure in office we were boasting members and strips, some one-half of the U.S.A. Again the members at that year's convention gave the executive committee more democratic direction and encouraged their efforts in seeing that the members also had a say in the rules selection.

This was the year that a successful Drag Racing School was being launched from Tampa, Florida and wanting the use of this success the members saw fit to elect to the presidency Don Garlits, who was a successful business man and a true drag race proponent. Through his efforts we were beginning to hit the automotive magazines in force and with his very capable dragster the "Swamp Rat" we increased our prestige the world over. Through his efforts we again saw our good in membership figures and sanctioned strips.

The convention that year saw American Hot Rod Association elect a man that was not only a business man but knew the technical end of drag racing to the very dipstick. The man elected was Jim Tice of Kansas City, Missouri, who through his regular position as an adjuster for an insurance company saw the benefits that could be derived from a broad based insurance plan. Through his efforts statistics were kept and from those figures the insurance company as well as the technical men from all the strips could keep tabs on what was causing the greatest mishaps and in this way the rules could be written to make a safe sport safer.

Fleetwood gratefully acknowledges the cooperation of Mr. Jim Tice,
President of the American Hot Rod Association, and to his fine staff,
who helped make this album possible.

Our appreciation also to Mr. Mel Larson, owner of the Arizona Race way, site of this years Winter Championships.

ABOUT THE RECORDING

The 1963 American Hot Rod Association Winter Championships were recorded February 22-23-24 at the Arizona Raceway, Phoenix, Arizona.

The original high speed tape masters were made on a modified Presto 800 2 channel Stereophonic tape recorder. 2 Neumann U48s condenser microphones were placed at the 1/4 mile strip at the starting line and some 60 feet down strip. Through exaustive listening tests we have concluded it is this area that provides the greatest amount of dynamic range, channel seperation and stereo depth.

The transfer of the original tape masters to disc was made on a Neumann Automatic Lathe of the latest design using Westrex 45/45 Stereo cutting equipment.

STEREO VERSION ONLY (Note: This recording was made with the compressor/limiters leaving from left to right.)

Watch for the arrows below on all competition albums--they will provide you with the proper directional characteristics of the performance recorded.

Recorded by RICHARD I. BLAKE

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Proper handling of this Fleetwood album will reward the owner with many years of trouble-free listening. The Monophonic (High Fidelity) version of this album may be on either Hi-Fi or Stereo record players. The Stereophonic version should be played on Stereo record playing equipment only. Injury to the groove walls will occur when stereo discs are played on standard high fidelity record players. Always keep record scratch free. To clean, use a slightly damp cloth. Avoid handling groove surfaces by holding the record with the fingers on label and the thumb on the outer edge of the record. Check your needle periodically for wear. A worn needle will damage the groove walls.

Produced by Raymond G. Samora

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REUNION

. . . . A Cool Change



CLIFTON ACAPPELLA SERIES — VOLUME 6
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REUNION

"It's time for a COOL CHANGE", and that's what you'll get with **REUNION** – a five-man contemporary acappella group, with a refreshing approach to acappella music. Their unique style blends the best of R&B, Soul, Pop, Gospel & Doo-Wopp, and their repertoire includes a number of contemporary songs done like no one else has done them before . . . . . like "Cool Change", "Wonderful Tonight", "At This Moment", "Bad Is Bad", "Heart Of Saturday Night" . . . along with a variety of classics like "People Get Ready", "Sea Cruise", and "Chain Gang". Their singular technique makes the group hard to classify – they are a little bit of alot of styles . . . with tight harmony, a strong individual lead, heavy bass and a natural blending of voices.

This entity known as **REUNION** consists of: STEVE SCHMIDT ("SHARKEY"), lead; LOU SPINELLI, first tenor; RON MEYER, tenor; JACK SMCSAK, baritone; and DENNIS CHERVENAK, bass. In the mid-sixties Steve, Ron, and Dennis sang together in a group called the Chime Times (recordings on Snowflake acappella album) and were reunited in the fall of 1981. Lou and Jack sang with a Central Jersey group, the Memos. Lou has been with REUNION since they started, and Jack joined the group in 1987. [Jack graduated Highland Park High School in the late 60's as an All-American quarterback. After a successful 4 years at Virginia Tech as quarterback and kicking specialist, he was drafted by the Denver Broncos. He also had a short stint with the N.Y. Giants.] The success of a group is dependent upon how the parts fit together . . . and here with REUNION you have a perfect fit!

REUNION hails from the Jersey Shore area, around Seaside Heights, and has been very active in the metropolitan area, from N.Y. to Philadelphia . . . entertaining in clubs and appearing in concerts with such talent as: The Impalas, Jive Five, Earl Lewis & the Channels, Shirley Alston (Shirelles), and the Harptones. They recently appeared on national television on "Showtime at the Apollo" . . . and since the release of their single, "Cool Change" b/w "Wonderful Tonight", the calls for "more, more" were impossible to ignore . . . hence, the album "Cool Change".

So for a real treat, and a "Cool Change", listen to some songs like you've never heard them done before . . . (and you'll probably want "more, more") . . . here is **REUNION** . . . . .

●

Produced By Ronnie I. at Broadway South Studio
Fairlawn, New Jersey

SIDE A

1. COOL CHANGE (G. Sharrock) . . . Screen Gems Music, BMI 3:32
2. DON'T LET HIM TAKE YOUR LOVE FROM ME (Whitfield-Strong) Jolette Music, BMI 1:42
3. BUFFALO SOLDIER (Barnes; Smith; Lewis) Shelby Singleton Music/Hip Hill Music . . . BMI 3:04
4. BAD IS BAD (H. Lewis) . . . Unichapel Music, BMI 2:29
5. IS THAT THE WAY YOU LOOK? (J. Taylor) Country Roads Music, ASCAP 2:16
6. SEA CRUISE (F. Ford) . . . Ace Music, BMI 1:31
7. CHAIN GANG (Sam Cooke – Charles Cooke) KAGS Music, BMI 1:52
8. PEOPLE GET READY (C. Mayfield) . . . Chi-Sound Music, BMI 2:54

SIDE B

1. WONDERFUL TONIGHT (Clapton) Max Hound Music, BMI 2:25
2. MAN ON MAN (C. Mayfield) . . . Chi-Sound Music, BMI 1:43
3. AT THIS MOMENT (B. Vera) W.B. Music/Vega Cruz Music, ASCAP 2:52
4. LOVE THE ONE YOU'RE WITH (S. Stills) Goldhill Music, BMI 2:08
5. LOOKING FOR AN ECHO (R. Reicheg) Warner Bros. Music, ASCAP 3:15
6. HEART OF SATURDAY NIGHT (Tom Waites) 5th Floor Music, ASCAP 2:01
7. BRING IT ON HOME TO ME (Sam Cooke) KAGS Music, BMI 2:00
8. DON'T IT WANNA MAKE YOU GO HOME (Joe South) Lowery Music, BMI 2:01

●

All Leads By Steve Schmidt Except "Is That The Way You Look?" which features Lou Spinelli on Lead

REUNION would like to dedicate this, their first album, to their families, friends, fans, Patrick Gaynor, Ronnie I., and O.G.H.A. and thank them all for their support.

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DADDY FREDDY

APPEARING COURTESY OF CHRYSALIS RECORDS

Single Debut Release From the Album

MUTINY PON DE BANG GAH RANG

Sweet Love

ALVIN



SIDE 1

1. SWEET LOVE (3:55) Sweet Mix
Alvin, **Daddy Fre**

2. SWEET LOVE (4:00) Love Mix
Alvin, **Daddy

SPECIAL CUT

JR. P



SIDE A

1. SPECIAL CUT (4:01) Special Mix
Jr. P

2. SPECIAL CUT (4:00) Flesh Axe Mix
Jr. P

GRAPHIC ART - HANDY HOLLAR

Featuring

DADDY FREDDY

***Appearing courtesy of Chrysalis Records*

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WOS 2016

STEREO FIDELITY

An Original Sound Track Recording

The Samuel Goldwyn

COLUMBIA GUARANTEED HIGH FIDELITY MASTERWORKS LP

Motion Picture Production of

PORGY AND BESS

Todd-AO® Technicolor®



WOS 2016

Performances from the Sound Track of

The Samuel Goldwyn Motion Picture Production of

Porgy and Bess

Starring

Sidney Poitier — **Dorothy Dandridge** — **Sammy Davis, Jr.** — **Pearl Bailey**

Music by George Gershwin
Libretto by DuBose Heyward
Lyrics by DuBose Heyward and Ira Gershwin
Music Supervised and Conducted by André Previn
Associate: Ken Darby
Screenplay by N. Richard Nash

and the voice of Robert McFerrin

Directed by Otto Preminger

Distributed by Columbia Pictures

Todd-AO* Technicolor*

Twenty-four years and countless miles after its initial production in 1935, *Porgy and Bess* arrived on the motion picture screen in a brilliant translation produced by Samuel Goldwyn. With all its humor and emotion intact, and performed by a splendid cast, *Porgy and Bess* moved into a new medium with a heightened excitement and realism, all underlined by the magnificent music of George Gershwin.

It was a long journey, from the first performance in Boston to the sound stages of Hollywood, with many productions and a triumphant world tour along the way. Even then this great folk opera was beset by troubles when the huge sets for the movie burned in a fire. But at length filming and recording were finished, and the results more than justified the many vicissitudes and the endless care lavished on the production. The power of the libretto, the folk-like poetry of the lyrics, and above all the enduring music were caught in a sweeping panorama of movement and color, and performed by a magnificent cast. Included in this recording are the following selections:

Overture
Summertime
A Woman Is a Sometime Thing
The Wake: Gone, Gone, Gone; Porgy's Prayer
My Man's Gone Now
I Got Plenty o' Nuthin'
Bess, You Is My Woman Now
Morning; Catfish Row
Oh, I Can't Sit Down
It Ain't Necessarily So
I Ain't Got No Shame
What You Want with Bess?
Street Cries: Strawberry Woman; Crab Man
I Loves You, Porgy
A Red Headed Woman
Clara, Clara
There's a Boat That's Leavin' Soon for New York
Oh, Where's My Bess?
I'm on My Way

The story of *Porgy and Bess*, adapted from DuBose Heyward's novel and DuBose and Dorothy Heyward's play, and written for the screen by N. Richard Nash, is that of a poor crippled beggar living in Catfish Row in Charleston. To this tenement comes Bess, a loose-living woman, with her protector, Crown. In a fight, Crown kills one of the men, and Bess takes refuge from the police with Porgy. Soon she grows to love him for his warmth and kindness, and she is slowly accepted by the neighbor women. However, during a picnic at Kittiwah Island, she is abducted by the evil Crown, but finally eludes him to return to Porgy. A great storm arises, and the inhabitants of Catfish Row are certain Crown has been lost, but he sneaks back, attempting to kill Porgy. Porgy summons his strength and instead kills Crown. When he is taken away by the police, Bess is tempted by Sportin' Life to go to New York with him, and in despair she agrees. But Porgy is released, and returns, looking for her. The neighbors tell him where she has gone, and hopefully he sets out in his goat cart in search of her, willing to travel the thousand miles to find her again.

Porgy is portrayed by the brilliant young actor Sidney Poitier, and Bess by Dorothy Dandridge, with Pearl Bailey appearing as Maria. (Miss Bailey is heard in this recording through the courtesy of Roulette Records.) Sammy Davis, Jr., who acts and sings the role of Sportin' Life in the picture, is not heard in this presentation, due to exclusive recording commitments; the role of Sportin' Life is sung by Cab Calloway (courtesy of RCA Victor Records), who toured extensively in the part. Otto Preminger directed the film, and the music was supervised and conducted by André Previn, whose associate was Ken Darby.

Featuring the Original Sound-Track Performances and Cab Calloway as "Sportin' Life"

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MADRESELVA
ESTA NOCHE ME EMBORRACHO
NIEBLA DEL RIACHUELO
YIRA... YIRA...
SUS OJOS SE CERRARON
ARRABAL AMARGO
FLORIDA
RECUERDO

Terig Tucci
Y SU ORQUESTA

MI BUENOS AIRES



Printed in Chile by RCA

LADO 1 Mi Buenos Aires Querida - Volver - Uno - Nostolgios - Modreselva
Esta Noche Me Embarracho

LADO 2 Nieblo del Riochuelo - Yiro . . . Yiro . . .- Sus Ojos Se Cerraron
Arrabal Amarga - Flarida - Recuerdo

LPM-1593



MI BUENOS AIRES

TERIG TUCCI y su Orquesta

El maestro Terig Tucci, a quien se debe la belleza musical de este Album. nació en Buenos Aires, Argentina. Su primera actividad fue estudiar música en el Conservatorio CESI de Buenos Aires. Ya en calidad de director, estuvo al frente de agrupaciones musicales de gran prestigio en su patria. Por sus incansables estudios, domina con cierta facilidad la Bandola, violín, piano, viola y guitarra, además de un instrumento creado por él, que bautizó con el nombre de "laudarpa", mezcla de laud y arpa.

Llegó nuestro artista a los Estados Unidos en 1924 y por el poco dominio del idioma inglés, a pesar de su vasto conocimiento musical, tuvo que trabajar de albañil. Sin embargo, cuando se encaminó llegó a ocupar posiciones envidiables en nuestro ambiente, destacándose como director de la orquesta de la CBS y posteriormente como director musical de dicha emisora; director musical de la Division Latina Americana de La Voz de las Américas, comentarista musical de la NBC, director de programas musicales de la General Electric International y de otros importantes cargos.

Cuando el maestro Terig Tucci grabó su primer disco para la RCA Victor en Nueva York en 1931, el Sr. Cibelli, director artístico, lo tomó por Colombiano y le dió la tarea de hacer varias grabaciones de música de esa nación, lo cual hizo con gran acierto. Después llegó la nueva era del Tango. Con Carlos Gardel nuestro valioso "maestro" demostro su gran talento por la música de su origen, llegando a constituirse director musical de todas las películas hechas por el desaparecido astro en los Estados Unidos.

En este valioso Album sparece la más reciente inspiración del maestro Tucci titulada Florida. También tangos tan famosos como Mi Buenos Aires Querido (que eleva en forma reminiscente la inspiración del artista) y Volver de Gardel y Le Pera, así como Nostalgias y Niebla del Riachuelo, tangos del celebrado compositor Juan Carlos Coblán, entre otros de méritos similares.

IMPORTANTE

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I'll Meet You In Church Sunday Morning

DECCA RECORDS

BILL MONROE

AND HIS BLUE GRASS BOYS

Including: MASTER BUILDER · I FOUND THE WAY
GOING HOME · ON THE JERICHO ROAD



DL 4537

Printed in U.S.A.

DL 4537
LONG PLAY 33⅓ R.P.M.

I'LL MEET YOU IN CHURCH SUNDAY MORNING

BILL MONROE and His Blue Grass Boys

Side One

1. I'LL MEET YOU IN CHURCH SUNDAY MORNING
2. DRIFTING TOO FAR FROM THE SHORE
3. MASTER BUILDER — Wes Martin
4. I FOUND THE WAY — Reverend L. E. Green-Adger M. Pace
5. WE'LL UNDERSTAND IT BETTER
6. LET ME REST AT THE END OF MY JOURNEY

Side Two

1. GOING HOME — Carl Tipton
2. ONE OF GOD'S SHEEP — Wally Fowler
3. WAY DOWN DEEP IN MY SOUL
4. ON THE JERICHO ROAD
5. FARTHER ALONG — Bill Monroe
6. THE GLORY LAND WAY

COVER PHOTO: HAL BUKSBAUM

More than anything else, this Bill Monroe collection of sacred songs is the wonderful stuff memories are made of.

There is probably no experience in adult life like the singing of a sacred song to call back rare, treasured recollections of childhood, of family, and of the place where you first worshipped. Maybe your earliest memories are something like the fellow we once heard tell of the parson of years ago he would never forget: "Brother Wright farmed six days a week and preached the Word of God on Sunday. His time-crumpled face had a goodness about it that will be pictured in the frame of my mind always. His average sermon ran from two to three hours...and I remember that as he concluded with an Amen from the congregation, the old pump organ would begin, pulling notes like taffy into a thin, sweet thread of sound. I reckon our service would include four or five hymns at least, and believe me when I say that all the rehearsed choirs and choruses in the world will never sound as beautiful as did the singing of that small congregation."

Such are the recollections, tender and touching, of one of the home-folksiest philosophers of our time, Cottonseed Clark, whose conversation is studded with memory magic for all who have shared the experience of being brought up on the farm or in a wide-place-in-the-road country town.

As everybody knows, Bill Monroe's own "bringin'-up" was that sort. And we feel it is to his great credit that the principles learned in a white clapboard chapel near Rosine, Ky., where he first sang for an audience other than his own family, still govern and guide the life he lives today. Even back then, with Bill's tenor a good many years from maturing into the fascinating quality which has made him unique among singers, talk around the countryside was that the Monroe young'un would sure enough be a joy to hear someday. But little did they realize, those neighbors and friends and shirttail cousins who knew and liked the whole Monroe brood of eight brothers and sisters, that an audience in vast Carnegie Hall would one day rise to its feet in an ovation for the man whose presentation of inspirational song has scarcely varied over a career of more than thirty years.

Few artists have had anything like the influence of Bill Monroe in creating an all-American acceptance for a kind of music that is so richly entwined with the strength of faith that brought pioneers through the most harrowing of exploits to mold the strongest nation this world has ever known.

You have a rare experience in store, listening to Bill and the Boys' *I'll Meet You In Church Sunday Morning*. We of Decca think you'll discover it to be a collection of songs that you'll *live*, as well as listen to. See if it isn't really, as we said at the beginning, the wonderful stuff of which memories are made. Memories of childhood, of family, and of the humble house of worship where your enduring faith first took shape.

IF YOU'VE ENJOYED THIS RECORDING, YOU'RE SURE TO LIKE THESE OTHER GREAT BILL MONROE ALBUMS

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DL 8731

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I SAW THE LIGHT • BILL MONROE



I Saw The Light • I'll Meet You In Church Sunday Morning • Close To Heaven • Lord, Lead Me On • Wayfaring Stranger • A Beautiful Life • Precious Memories • Angel Of Death • I've Found A Hiding Place • Jesus Hold My Hand • I Am A Pilgrim • Lord, Build Me A Cabin In Glory.
DL 8760

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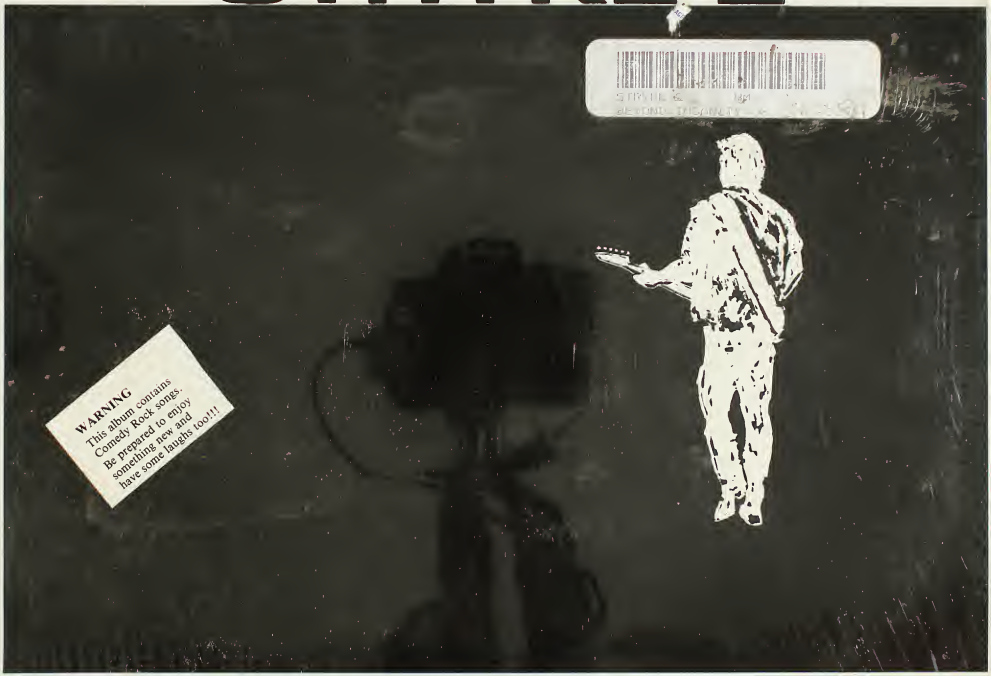
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A3 HEART POUND 3:31 A4 THAT'S MY WORD 3:30
SIDE B B1 KRONKITE 4:22 B2 IN AND OUT 3:30
B3 STREET CONEXIONS 3:07 B4 HOE'S AND DOUGH 3:28
SIDE C C1 [ANOTHER] ANOTHER WORLD 4:41 C2 W.A.R. 4:11
C3 NO LOVE 4:06
SIDE D D1 WATCH US TOUCH 3:48 D2 THE CYPHER 3:24
D3 OH YEAH 3:54 D4 HARD MARGIN 4:32
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STRYKE 2



BEYOND INSANITY

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Food Poisoning
Beyond Insanity



SIDE 2

I Need A Vacation
Shopping Craze

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Bass Guitar, Lyrics & Music,
Backing Vocals

RICK BRUCKMAN
All Lead Vocals,
Backing Vocals

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SPECIAL THANKS

God, Michael & Rebecca Bartolo, Mr. & Mrs. Foley, Mr. & Mrs. Bruckman, all of our relatives & friends, Brian Mahoney, Benny Martin, Darren Hamedl, Johnny Savage, Stephanie Isaacs, Debbie, Ronnie & Shannon Miller, Denise & Ray Henry, Bob & Rich O'Neill, Ken Demitus, Dan Pineiro, Charlie Bruckman, Jill, Vic, Bob, Richie Brack, Amy Godlewski, Daye Campos, Connie Kalapos, Robert Sweet, Stryper, John Bongiovi, Sr. (hair design), Bon Jovi, Jody Ovsiew, Dear Mr. Lee, Britny Fox 7-3-88, Blood Feast (Kevin Kuzma), Liege Lord (Matt Vinci), Dennis Diken & Family, The Smithereens, Keith Hughes, Tom Keifer, Pat Stopford, Tonya Westman, Donna Roche, Ilene Brown, Piero's Music (Lou), Larry Bird, Mary Lou Retton, John Reichart, Mr. & Mrs. Peavey, Bob Ziobro & Creative Video Productions, Mike Sabatini, All in Carteret, Bayonne and to all the former members of "Cypress", thanks for all of the good times and memories. Thank **You** for buying the album and staying behind us from the start.

This album is dedicated to our families and friends who never gave up on us and for all their help, love and money too!!
Our greatest thanks go to God who makes all good things possible.

All of Gene Foley's guitars are serviced & repaired exclusively at Richie's Guitar Repair, Carteret, N.J. By Mr. Richie Brack.

Produced By: Michael Bartolo
Engineered By: Michael Bartolo
Recorded In: Philadelphia, P.A.
Drum Tracks By: Bartolo/Foley
Lyrics By: Gene Foley
Music By: Gene Foley & Michael Bartolo

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The Deep Deep Sound

Hush now baby made a start
There's a jewel in your heart
And a star that shines for you
Watching everything you do
Don't you cry though it may seem
You were born into a dream
There's another race to run
You were not the only one
Standing in the morning sun
Waiting though it had begun
May you never run aground
Or fall into the deep deep sound
Stormy weather turns to blue
Here's a song to take with you



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MERCURY STEREO SR 60874

LOS CHAVALES De ESPAÑA

Mercury RECORDS



spanish fire

PRINTED IN U.S.A.

Stirring Musical Visions of Spain

For many concert-goers, guitarist Andrés Segovia epitomizes the grandeur of Spanish classical music. For others, the astonishing facility of guitarist Carlos Montoya reflects the power and glory of flamenco tradition, the heated, improvised, irresistible folk side of Spanish music. Millions of listeners, in all parts of the world, turn to one inimitable group—Los Chavales de Espana—for the personification of Spanish popular music. No other single organization has done as much to bring the flavor and style of Spanish popular music to many continents as have Los Chavales de Espana.

Formed in Barcelona in 1940 by 11 versatile musicians who met at that city's Conservatory of Music, the group has gone on to headline in supper clubs from coast-to-coast in the U. S., in addition to making spellbinding appearances in Canada, Europe and throughout Latin America. Renowned for their artistry, the members of the musical eleven sing in a dozen languages, play a total of 26 instruments and dance expertly—all without the use of a single written arrangement. Their scores (more than 400, most of them created by Jose Jimeno and Manolo Palos) are committed to memory, a remarkable feat considering the precise stage movements and intricate musical effects the group so smoothly achieves.

A few press notices indicate the success of Los Chavales. George O'Rourke, writing in the *Miami Herald*, noted: "Here is a flawless demonstration of quality entertainment that you'll find hard to believe in the telling. You'll have to go, see, hear and be conquered by its magic yourself. Here are eleven polished men from the Iberian peninsula, colorfully costumed, who have mastered every orchestral instrument the better to give you Spanish music as you've never heard it before." Summing up the reaction of many reviewers was the *New York Times*' drama critic Brooks Atkinson, who termed the performance of Los Chavales "a triumph of style."

In its versatility, apparent throughout this album, in its devotion to memorable melodies and fascinating rhythms, equally vivid here, and in its consistently good taste, the group reflects a rare concern for quality showmanship and emerges as one of the most impressive examples of undistilled artistry in the entertainment world today.

Arranger (except "Flamenco Twist")—Manolo Palos, Alto Sax Solos—Jose Luis De Los Arcos, Guitar Solos—Juan De La Matta, Trumpet Solos—Jose Jimeno, Dance Solos—Jose Lopez.

Hal Mooney, Mercury Recording Director
Recorded: Fine Recording—New York
Engineer: Bob Fine

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Mercury Record Corporation

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AY, AY, AY
(Freire), MRC Music, Inc., (BMI) . . . 2:22

The spirited rendition of this familiar theme naturally begins with the matched sound of throbbing guitar and clicking castanets. General solo segments are tossed around, then springing to a zestful unison close.

LA MARCHA DE CADIZ
(E. Garcia-Alvarez, A. Paso Cano, R. Estelles & J. Valverde), Sociedad General De Autores De Espana, (BIEM) . . . 1:55

The stirring military motif becomes a pulsating command in the hands of Los Chavales.

DOCE CASCABELES
(R. Freire & Solano Cabello), Morro Music Corp., (BMI) . . . 2:16

Wit dominates this horsy by-play. Chimes and brass are joined by jingling bells, balanced by the firmly paced reeds. A trumpet, belonging to Los Chavales virtuoso Jose Jimeno, is heard and followed by the strings. Jimeno rides off accompanied by bells and woodwinds to bring this song to a close.

AMOR
(Ricardo Lopez Mendez), Peer International Corporation, (BMI) . . . 2:16

This refrain, popular in America for several decades, is tastefully interpreted by Los Chavales.

TE SIGO ESPERANDO
(Manolo Palos), Peer International Corporation, (BMI) . . . 2:38

Los Chavales turn balladic for this lovely refrain. The alto sax of Jose Luis de Los Arcos opens over a firm foundation of rhythm.

DANZA CASTELLANA
(Manolo Palos), Peer International Corporation, (BMI) . . . 1:59

The reeds begin this compelling strut, exchanging thoughts with the brass. The castanets join the reeds, paving the way for the brass. Woodwinds and accordion move along, with the brass punctuating. The guitar is heard briefly before the brass and xylophone-and-reeds chat. The brass, xylophone and accordion are heard on the way to the finish.

FLAMENCO TWIST
(Manolo Palos & Julio Gutierrez), Peer International Corporation, (BMI) . . . 3:20

Bringing contemporary U. S. dance sounds to Spain is the mission of Los Chavales in this amalgam: Moody and moving.

LA MORENA DE MI COPLA
(Carlos Castellanos & Jofre Villegas), Peer International Corporation, (BMI) . . . 1:48

The strings weave their spell as the rhythm section contributes its pulsation. The saxes and strings collaborate with the brass and tambourine, opening a path for the xylophone and rhythm. The saxes and brass converse, then the tambourine returns to pave the way for the rapid unison close.

VIOLETERA (Who'll Buy My Violets)
(Padilla), MRC Music, Inc., (BMI) . . . 2:39

The haunting theme that Charlie Chaplin used so effectively in the film *City Lights* becomes decidedly contemporary in this treatment by Los Chavales.

ESCANDALO
(R. Fuentes & R. Cardenas), Peer International Corporation, (BMI) . . . 2:05

Brass and percussion provide the introduction and main theme; the accordion and trombone have their say, then the vibes join in. A unison passage leads to a piano, saxes exchange, with the drums pounding alluringly. Brass and saxes have their dialogue, before the vibes, accordion, and flute lead to the wind-up.

NOCHE DE RONDA
(Maria Teresa Lara), Peer International Corporation, (BMI) . . . 2:32

Another familiar, gently flowing melody opens with the dancer and drums leading to the trumpet solo. The flutes, reeds and alto sax alternate with the moving brass. After an alto solo, the trombones have their say, as do the guitar, reeds and brass. The dancer hoofs it appropriately, with the guitar accompanying. A brass shout calls a halt to the proceedings.

VIVA MADRID
(M. Palos & S. Morera), Gallery Music Corp., (BMI) . . . 1:58

A lively salute to a favorite city, *Viva Madrid* opens in lively fashion, with a hurdy-gurdy sound.

This MERCURY record is the result of the most modern recording techniques in the phonograph industry.
In STEREO—The 15° cutter stand angle is utilized, the latest development in the art of disc recording. The vertical-tracking-angle between cartridge and groove greatly reduces intermodulation distortion and gives the utmost reproduction of the original sound through the dynamic depth control and reliable stylus tracking. To protect your stereo recording, play only on a phonograph with stereo reproducing cartridge according to the RIAA standards.
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V6-8672
STEREO
Verve
wes
montgomery
california
dreaming

V6-8672

THE IMPLAUSIBLE GUITAR OF WES MONTGOMERY EXPLORES CALIFORNIA AND OTHER IMPOSSIBLE DREAMS

MR. WALKER
CALIFORNIA DREAMING / OH YOU CRAZY MOON / MORE, MORE, AMOR / GREEN PEPPERS
WINDS OF BARCELONA / SUNNY / SOUTH OF THE BORDER / WITHOUT YOU / SUN DOWN




DECCA®
REG. U.S. PAT. OFF. MARCA REGISTRADA : MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
JIMMY DURANTE
(IN PERSON)
AT THE PIANO
DL 8884
MG 6964
SIDE 1
1. YOU GOTTA START OFF EACH DAY WITH A SONG (J. Durante)
2. MAD BIRD MELODY (Toodle De Doo) (J. Durante)
3. I WANT A GIRL (Just Like The Girl That Married Dear Old Dad) (Harry Von Tilzer-Will Dillon)
4. INKA DINKA DOO (Ben Ryan-J. Durante)
5. YOU MADE ME LOVE YOU (I Didn't Want To Do It) (James V. Monaco-Joe McCarthy)
6. CAROLINA IN THE MORNING (W. Donaldson-G. Kahn)
LONG PLAY 33⅓ RPM

DECCA

REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

JIMMY DURANTE

(IN PERSON)

AT THE PIANO

DL 8884
MG 6965

SIDE 2

1. BY THE LIGHT OF THE SILVERY MOON (G. Edwards-E. Madden)
2. TAKE AN "L" (Jimmy Durante)
3. SHINE ON HARVEST MOON (J. Norworth-N. Bayes)
4. THE BEST THINGS IN LIFE ARE FREE (B. G. DeSylva-Lew Brown-Ray Henderson)
5. IDA, SWEET AS APPLE CIDER (Eddie Leonard)
6. GOOD NIGHT (J. Durante-Jackie Barnett)

LONG PLAY 33⅓ RPM

CHOCOLATE ST☆R

Records

1001 Broadway, Camden, N.J.

GEE DEE
(© 1979 G. Davis, BMI-5:18)

LAST NIGHT
(© 1979 G. Davis, BMI-3:59)

STAY WITH ME
(© 1976 G. Davis, BMI-4:52)

THE TIME FOR LOVE IS NOW
(© 1979 G. Davis-J. Fowler, BMI-2:44)

CS 1554-A
33⅓ rpm-STEREO
Produced by
GARY DAVIS
and his Professor
1982



CHOCOLATE ST☆R
Records

1001 Broadway, Camden, N.J.



GOT TO GET YOUR LOVE
(© 1979 G. Davis-J. Fowler, BMI-3:53)

SUPER JAKE
(© 1980 G. Davis, BMI-3:52)

THE PROFESSOR HERE
(© 1980 G. Davis, BMI-4:10)

THE POP
(© 1982 C. Star, BMI-3:59)

CS 1554-B
33⅓ rpm-STEREO
Produced by
GARY DAVIS
and his Professor
1982


SUNSHINE
THE MOVEMENT
SUN 12821A
Scully Music ASCAP
45 RPM STEREO
Play Loud!
7 4906-70008-1 2
"BOUNCE"
(AJ Mora-Richard Vission-Carl Gilkey)
POWER TOOLS MIX 4:50
TEMPO TRIP MIX 4:43
Produced by Walter "Kandor" Kahn & The Movement
Programmed & Arranged by AJ & Humpty
Rap performed by Hazze
Vocals by Miranda
℗ © 1994 SUNSHINE ENTERTAINMENT CORP.
SUNSHINE ENTERTAINMENT - HOLLYWOOD, CALIFORNIA USA - Phone (213) 465-5050 - Fax (213) 466-1629



THE MOVEMENT

SUN 12821B
Scully Music ASCAP
45 RPM STEREO
Play Loud!



"BOUNCE"

(AJ Mora-Richard Vission-Carl Gilkey)

DEEP DOME DUB	**4:00**
PROGRESSIVE 6.6 MIX	**5:10**
NRG MIX	**3:00**

Produced by Walter "Kandor" Kahn & The Movement
Programmed & Arranged by AJ & Humpty
Rap performed by Hazze
Vocals by Miranda

℗ © 1994 SUNSHINE ENTERTAINMENT CORP.

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GIMME BACK MY BULLETS
LYNYRD SKYNYRD

MCA RECORDS

MCA-1617
MCA 872

SIDE ONE

1. GIMME BACK MY BULLETS 3:28 BMI
(Gary Rossington-Ronnie Van Zant)
2. EVERY MOTHER'S SON 4:56 BMI
(Allen Collins-Ronnie Van Zant)
3. TRUST 4:24 BMI
(Allen Collins-Gary Rossington-Ronnie Van Zant)
4. I GOT THE SAME OLD BLUES 4:08 BMI
(J.J. Cale)

PRODUCED BY TOM DOWD

℗ 1976 MCA RECORDS, INC.

©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

GIMME BACK MY BULLETS
LYNYRD SKYNYRD

MCA RECORDS

MCA-1617
MCA 873

SIDE TWO

1. DOUBLE TROUBLE 2:48 BMI
(Allen Collins-Ronnie Van Zant)
2. ROLL GYPSY ROLL 2:49 BMI
(Allen Collins-Gary Rossington-Ronnie Van Zant)
3. SEARCHING 3:18 BMI
(Allen Collins-Ronnie Van Zant)
4. CRY FOR THE BAD MAN 4:48 BMI
(Gary Rossington-Allen Collins-Ronnie Van Zant)
5. ALL I CAN DO IS WRITE ABOUT IT 4:14 BMI
(Allen Collins-Ronnie Van Zant)

PRODUCED BY TOM DOWD

℗ 1976 MCA RECORDS, INC.

©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


UNIVERSAL LOVE
The Larks
Unbelievable
STEREO
33 1/3 RPM
A003
SIDE 1
1. IT'S UNBELIEVABLE (with Jackie Marshall)
2. FABULOUS CARS & DIAMOND RINGS (with Jackie Marshall)
3. FOR THE LOVE OF MONEY (with Jackie Marshall)
4. LET'S DRINK A TOAST (with Jackie Marshall)
5. THERE IS A GIRL (with Jackie Marshall)
6. HEAVEN ONLY KNOWS (with Cleopatra)
7. KEEP ON FORGETTING* (with Jackie Marshall)
8. LOVE ME TRUE (with Jackie Marshall)
9. DEDICATED TO YOU (with Barbara Mason)
*previously unreleased
Manufactured by: Universal Love Records, 117 South Wycombe, Lansdowne, PA. 19050


UNIVERSAL LOVE
The Larks
Unbelievable
STEREO
33 1/3 RPM
A003
SIDE 2
1. BOTTOM OF MY HEART (with Vivian McDougal)
2. RAIN (with Vivian McDougal)
3. GROOVIN AT THE GO GO (with Vivian McDougal)
4. FABULOUS CARS & DIAMOND RINGS
(2nd Version) (with Jackie Marshall)
5. ANOTHER CHANCE (with Vivian McDougal)
6. I NEED SOMEBODY TO LOVE (with Phyllis Smith)
7. WITHOUT YOU BABY (with Irma)
8. IT'S UNBELIEVABLE (with Vivian McDougal)
9. DON'T CRY (with Irma)
Manufactured by: Universal Love Records, 117 South Wycombe, Lansdowne, PA. 19050

GLOBAL PACIFIC

Jordan DeLaSierra
Valentine Eleven

Z 40730
AL 40730

SIDE 1

℗ 1988 CBS Records Inc.

1. VALENTINE ELEVEN
J. DeLaSierra—(BMI) 5:14
2. ABI YO-YO: THE BEST OF ALL WORLDS
J. DeLaSierra—(BMI) 4:30
3. SOFT SPIN
J. DeLaSierra—(BMI) 5:43
4. NIMBU-PANI: THE LEMON-WATER SONG
J. DeLaSierra—(BMI) 5:18

GLOBAL PACIFIC

Jordan DeLaSierra
Valentine Eleven

Z 40730
BL 40730

SIDE 2

℗ 1988 CBS Records Inc.

1. JUNGLE OF LOVE
J. DeLaSierra—(BMI) 5:37
2. HYMN TO THE WORLD INDIAN
J. DeLaSierra—(BMI) 5:33
3. FIRST LOVE
J. DeLaSierra—(BMI) 4:00
4. LONG-DISTANCE MESSENGER
J. DeLaSierra—(BMI) 6:11



FORTUNA

DOIN' THE TWIST

STEREO

TLPS 990 A

33⅓ R.P.M.

1—SHORTNIN' BREAD
2—DARKTOWN STRUTTERS BALL
3—TAKE ME OUT TO THE BALL GAME
4—DOWN YONDER
5—DON'T FENCE ME IN
6—YOU ARE MY SUNSHINE

FORTUNA RECORDS, INC., MT. VERNON, N. Y.



FORTUNA

DOIN' THE TWIST

STEREO

TLPS 990 B

33⅓ R.P.M.

1—FIVE FOOT TWO
2—HONEY, OH BABY MINE
3—THIS LITTLE LIGHT OF MINE
4—SCHOOL DAYS
5—POLLY WOLLY DOODLE ALL DAY
6—TWISTER'S BLUES

FORTUNA RECORDS, INC., MT. VERNON, N. Y.



D1-72936
(D1-1-72936)

SIDE ONE

LOUIS BELLSON and EXPLOSION

NOTE SMOKING

Sambandrea Swing • 5:05
(Don Menza) Rodon Music/ASCAP

Oustling • 3:49
(Ian McDougall, arranged by Sammy Nestico)
White Rock Music/BMI

I Can't Get Started • 3:49
(Vernon Duke and Ira Gershwin, arranged by
John Bambridge) Chappell & Co. Inc./ASCAP

Odyssey In Rhythm • 4:43
(George Romanis) Sinamor Parthenon/BMI

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RECORDS

D1-72936
(D1-2-72936)

SIDE TWO

LOUIS BELLSON and EXPLOSION

NOTE SMOKING

Don't Get Around Much Anymore • 4:06
(Duke Ellington and Bob Russell, arranged by Tommy Newsom) Harrison Music/Robbins Music (U.A.)/ASCAP

Spitfire • 3:00
(Louis Bellson, arranged by John Bambridge) M.U.S.I.C./ASCAP

Picture IV • 4:12
(Gordon Goodwin) M.U.S.I.C./ASCAP

Skin Deep • 5:00
(Louis Bellson) Tempo Music/ASCAP

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TELEFUNKEN

recorded by teldec hamburg/germany

STEREO COMPATIBLE

"FELIX MENDELSSOHN"

(1809 - 1847)

TF - 424 S - A

Depósito Legal:
M. 9548 - 1970

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO N.º 1 en Re menor, OP49

1. Molto allegro ed agitato
2. Andante con moto tranquillo
3. Scherzo. Leggiero e vivace
4. Finale. Allegro assai appassionato

WIENER TRIO

Rudolf Buchbinder, Piano
Peter Guth, Violín
Heidi Litschauer, Violoncello

33

EJECUCION PUBLICA Y RADIODIFUSION · IMPUESTO DE LUJO A METALICO Nº 4015

TELEFUNKEN

recorded by teldec hamburg/germany

STEREO COMPATIBLE

"ROBERT SCHUMANN"

(1810 - 1856)

TF - 424 S - B

Depósito Legal:
M. 9548 - 1970

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO
Núm. 1 en Re menor, Op. 63

1. Con energía y pasión
2. Vivaz pero no impetuoso
3. Lento, con íntimo sentimiento
4. Con fuego

WIENER TRIO
Rudolf Buchbinder, Piano
Peter Guth, Violín
Heidi Litschauer, Violoncello

RESERVADOS TODOS LOS DERECHOS. PROHIBIDA LA REPRODUCCION
FABRICADO EN ESPAÑA · DISTRIBUIDO POR ZAFIRO S.A.

33

June 1966

The Ann Arbor High School

Ann Arbor, Michigan

Symphony Band

Victor Bordo – Conductor

33 1/3 Monaural

Side 1

TR4M-3915

Incantation and Dance – Chance

Festive Overture – Shostakovich

Procession of Nobles – Rimsky-Korsakov

In Storm and Sunshine – Heed

June 1966

The Ann Arbor High School

Ann Arbor, Michigan

Symphony Band

Victor Bordo – Conductor

33 1/3 Monaural

Side 2

TR4M-3916

Euryanthe Overture – Von Weber

Bones Trombone – Fillmore

Morceau de Concert – Demersseman

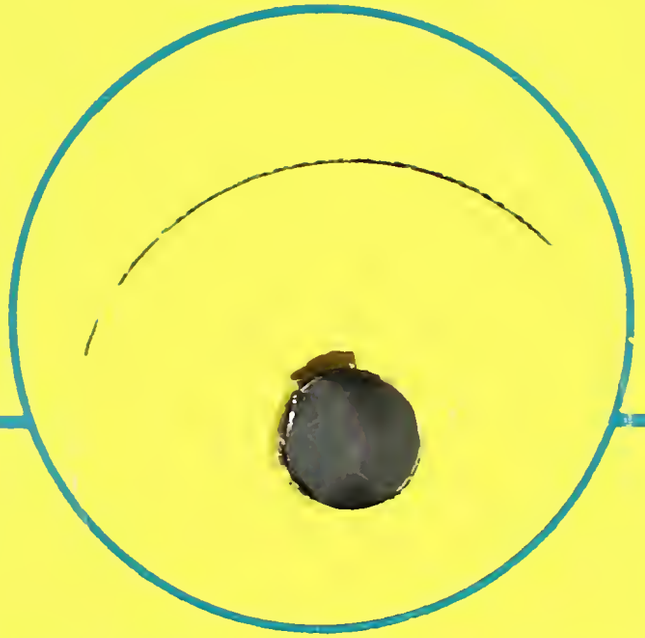
Martha Stubbins,
Solo Clarinetist


STAN McDONALD'S
BLUE HORIZON JAZZ BAND
Blue Horizon Records
BH 003
33⅓ RPM
SIDE 1
STEREO
1. Dardanella (5:38)
2. My Little Isabel (2:51)
3. Lotus Blossom (4:22)
4. Cakewalkin' Babies From Home (4:59)
©℗ 1986 Blue Horizon Records
CLASSIC JAZZ VARIATIONS


STAN McDONALD'S
BLUE HORIZON JAZZ BAND
Blue Horizon Records
BH 003
33⅓ RPM
SIDE 2
STEREO
1. Viper Mad (4:27)
2. On The Sunny Side Of The Street (3:54)
3. Wild Man Blues (4:54)
4. Lonesome Road (5:42)
℗ 1986 Blue Horizon Records
CLASSIC JAZZ VARIATIONS

DAWN OF THE

BLUE HORIZON JAZZ BAND



Blue Horizon Records

BH 001
33⅓ RPM

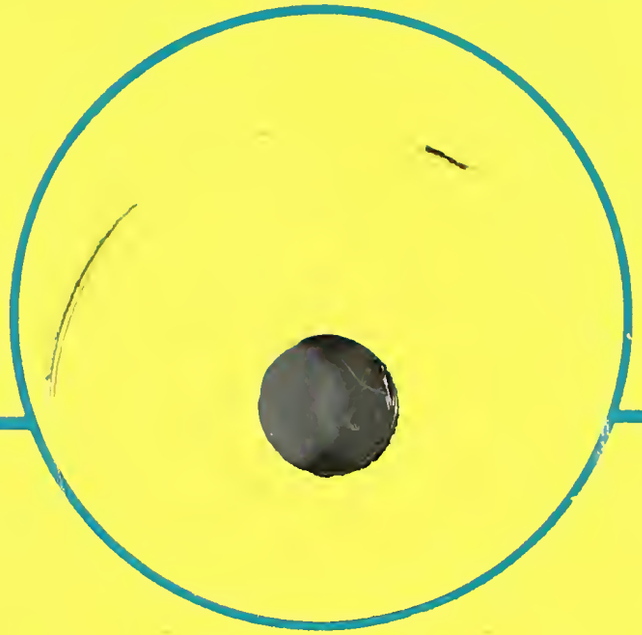
SIDE 1
STEREO

Rose Of The Rio Grande (5:30)
Buddy Bolden's Blues (7:40)
Milenburg Joys (5:20)
Wolverine Blues (4:07)

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DAWN OF THE

BLUE HORIZON JAZZ BAND



Blue Horizon Records

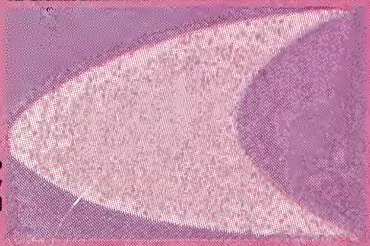
BH 001
33⅓ RPM

SIDE 2
STEREO

Old Fashioned Love (6:53)
Tijuana (4:48)
Kansas City Man Blues (6:25)
Willie The Weeper (5:12)

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SIDE ONE
NA 7180

STEREO
33⅓ RPM

TOMMY ELLISON & THE FIVE SINGING STARS
"With All Our Love"

1. LET THIS BE A LESSON TO YOU
(C. Jackson, M. Yancy) Butler Music, BMI 7:25
2. EVERYDAY WILL BE LIKE A HOLIDAY
(W. Bell, B. T. Jones) East Music 6:12
3. LORD, I JUST WANT TO THANK YOU
(Sam Williams) Excellorec Music, BMI 2:11
4. JESUS IS USING ME
(PD) 2:16

NASHBORO RECORDS ®



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SIDE TWO
NA 7180

STEREO
33⅓ RPM

TOMMY ELLISON & THE FIVE SINGING STARS
"With All Our Love"

1. SAILING
(T. Ellison) HSE Records Publ. 4:09
2. SLIP AWAY
(W. Armstrong, W. Terrell, M. Daniel) Fame Music, BMI 2:33
3. I FOUND SOMEONE TO LOVE ME
(Billy L. Hardie) Excellorec Music, BMI 5:34
4. KEEP ON SERVING THE LORD
(Sam Williams) Excellorec Music, BMI 1:50


1674 Broadway
New York, N. Y. 10019
THE WORK OF THE LORD
WITH THE
WONDERING SOULS OF N. C.
RAE
COX
STEREO
33⅓ RPM
1128-A
Enrica Music, Inc.
(BMI)
1-I'M THANKFUL FOR YOU
2-TRAVELING ON
3-MY DYING BED
4-IF IT WASN'T FOR THE LORD
5-THE WORK OF THE LORD
Teddy McRae A/R
PRODUCED BY RAE COX RECORDS INC.

1674 Broadway
New York, N. Y. 10019

THE WORK OF THE LORD
WITH THE
WONDERING SOULS OF N. C.

RAE
COX

STEREO
33⅓ RPM

1128-B
Enrica Music, Inc.
(BMI)

1-WHEN THE WORLD IS ON FIRE
2-A TRIP TO HEAVEN
3-CALVEREY
4-I PROMISED THE LORD
5-END OF MY JOURNEY

Teddy McRae A/R

PRODUCED BY RAE COX RECORDS INC.

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EDIZIONE SPECIALE PER

La grande storia del ROCK

ELVIS PRESLEY '56

How a Legend Was Born

SU-1007

KKAY 36225

SIAE

STEREO 33 **A**

℗ '82 RCA

Blue Suede Shoes (Carl Perkins) 2'00''
Heartbreak Hotel (Axton-Durden-Presley) 2'08''
Tutti Frutti (LaBostrie-Penniman) 1'57''
I Was the One (Schroeder-Demetrius-Blair-Peppers) 2'32''
Shake, Rattle and Roll (Charles Calhoun) 2'26''
I Got a Woman (Ray Charles) 2'24''
Money Honey (Jesse Stone) 2'33''
Hound Dog (Leiber-Stoller) 2'15''

Su licenza RCA

Riservati tutti i diritti del produttore fonografico e del proprietario dell'opera riprodotta - Made in Italy

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EDIZIONE SPECIALE PER

La grande storia del ROCK

ELVIS PRESLEY '56

How a Legend Was Born

SU-1007

KKAY 36226

SIAE

STEREO 33 **B**

℗ '82 RCA

I Want You, I Need You, I Love You (Mysels-Kosloff) 2'39''
Don't Be Cruel (Blackwell-Presley) 2'02''
Love Me Tender (Presley-Matson) 2'47''
Ready Teddy (Blackwell-Marascalco) 1'55''
Love Me (Leiber-Stoller) 2'41''
Too Much* (Rosemberg-Weinman) 2'33''
When My Blue Moon Turns to Gold Again (Walker-Sullivan) 2'19''
(There'll Be) Peace in the Valley (for Me) (T. A. Dorsey) 3'22''

(*) with The Jordanaires

Su licenza RCA

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SAVOY

RECORDS INC.

SL 14570
(SL 14570 SA)

SIDE 1
33 1/3 RPM

DOROTHY LOVE COATES

1. STANDING ON THE ROCK
2. IS YOUR ALL ON THE ALTAR
3. WHERE SHALL I BE (When The First Trumpet Sounds Again)
4. NINETY-NINE and ONE HALF (991/2) WON'T DO

℗1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SL 14570
(SL 14570 SB)

SIDE 2
33 1/3 RPM

DOROTHY LOVE COATES

1. A CHILD OF GOD
2. CALVARY
3. IF I COULD HEAR MY MOTHER PRAY AGAIN
4. HE CARES

℗1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

RISE AGAIN

Terry Wiles

SIDE ONE
STEREO

AAS - 1961
33 1/3 RPM

1. I NEVER LOVED HIM BETTER
(Slaughter)

2. TAKE MY LIFE PRECIOUS JESUS
(Brown)

3. I WILL LIFT UP HOLY HANDS
(R. Wiles)

4. I'LL RISE AGAIN
(Holm)

5. JESUS WILL ALWAYS BE
(R. Wiles)

℗ 1978

RISE AGAIN

Terry Wiles

SIDE TWO
STEREO

AAS - 1961
33 1/3 RPM

1. IN HIM
(D. Ingles)

2. I JUST LOVE LOVIN' THE LORD
(Cook)

3. WHEN I SAY JESUS
(Phil Johnson)

4. HEAVEN'S GONNA BE A BLAST
(Honeytree)

5. MEDLEY: WHEN WE SEE CHRIST (Rusthol)
WHEN WE ALL GET TO HEAVEN
(Hewitt - Wilson)

℗1978

MILDRED AND WES CHISN

"LEARNIN' TO LEAN"

SIDE ONE

HWS 90

1. LEARNIN' TO LEAN 2:14
2. RIGHT NOW 2:59
3. GIVE IT TO ME 2:34
4. WHY NOT DO IT TODAY 3:12
5. CHANGED 4:10

MILDRED AND WES CHISN

"LEARNIN' TO LEAN"

SIDE TWO

HWS 90

1. TELL THEM 3:36
2. LORD HELP ME TO HOLD OUT 3:19
3. I CAME THAT YOU MIGHT HAVE LIFE 3:06
4. DEAR JESUS I LOVE YOU 2:54
5. IT WON'T BE LONG 2:51

INNER CITY · 423 WEST 55TH STREET · NEW YORK, N.Y. · 10019

RHYTHMIC UNION

Gentle Awakening

Side Two
IC 1100-B

1. ALIVE FLOWERS (4:25)
(Roberts)
2. LUNA (2:56)
(Benford/Chappell/Roberts)
3. NIMISH (4:51)
(Haines)
4. SONG OF BUSOGA (4:29)
(Chappell/Benford/Haines)



INNER CITY

All compositions published by
Ramapo Pub. Co./BMI.

℗ 1981 Inner City

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE A
33-1/3 R.P.M.

PAINT MY CHAINS (ASCAP) 2:28
GOOD LOVIN' (BMI) 2:26
SECRET PLACE (ASCAP) 2:12
I AM, I SAID (BMI) 4:38
HARD DAY (BMI) 4:51
GONNA BE ALRIGHT NOW (BMI) 2:58

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE B
33-1/3 R.P.M.

SHOW ME HOW TO LOVE (BMI) 2:40
BELIEVE IN ME (BMI) 3:20
CRAZY LITTLE WORLD (BMI) 3:12
THIS IS YOUR LIFE (BMI) 3:59
YOU HAD TO HURT SOMEONE (ASCAP) 2:24
MARE DI DICEMBRE (ASCAP) 2:52

Lands of the Bible

WITH
REX HUMBARD

MUSIC BY
CATHEDRAL QUARTET

CT-1000
17031

Side 1

CATHEDRAL OF TOMORROW
Box 3500
Akron, Ohio 44310

RECORDED ON LOCATION IN THE HOLY LAND

Lands of the Bible

WITH
REX HUMBARD

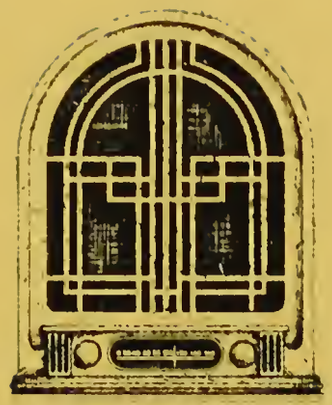
MUSIC BY
CATHEDRAL QUARTET

CT-1000
17032

Side 2

RECORDED ON LOCATION IN THE HOLY LAND

CATHEDRAL OF TOMORROW
Box 3500
Akron, Ohio 44310

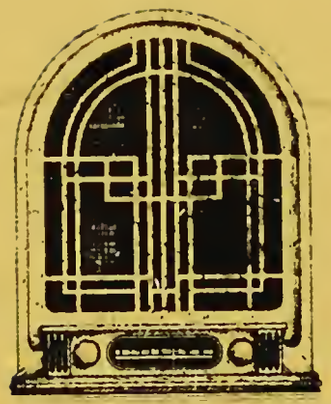


AGE OF INNOCENCE

MNC4-30P
MONO
33 1/3 RPM

1

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RADIO GOES DRAMATIC

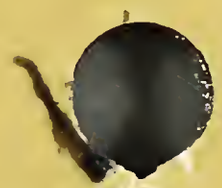
MNC4-30P
MONO
33 1/3 RPM

2

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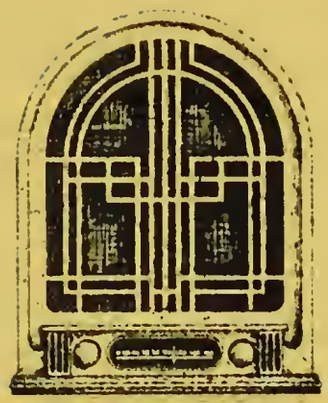
THE LONG DISTANCE RUNNERS

MNC4-30P
MONO
33 1/3 RPM



3

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THE CLOSING CURTAIN

MNC4-30P
MONO
33 1/3 RPM

4

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NASHBORO RECORDS ®



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NA 8707
Produced by: Archie Dale

Side One
Stereo 33 1/3

ARCHIE DALE
"Running For Jesus"

1. HE TOUCHED ME 3:49
(Arranged by Willie Glover) P.D.
2. THE LORD WILL MAKE A WAY 5:31
(P.D.) P.D.
3. RUNNING FOR JESUS 2:55
(Arranged by Anthony Harvell & Archie Dale)
4. BE YOURSELF 3:22
(Archie Dale) Joy Tone Music (BMI)

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 90028

NASHBORO RECORDS ®



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NA 8707
Produced by: Archie Dale

Side Two
Stereo 33 1/3

ARCHIE DALE
"Running For Jesus"

1. WHEN I REACH THE TOP 3:02
(Anthony Harvell) Circle City Music (BMI)
2. JESUS IS ALL I NEED 5:18
(Arranged by Archie Dale)
Joy Tones Music (BMI)/
Circle City Music (BMI)
3. PRECIOUS LORD 4:32
(P.D.) P.D.

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 90028

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abc Records™

MIGHTY CLOUDS OF JOY

GEMA

ST 33

27 028 XOT

S 27 028 A

Seite 1

"Kickin'"

Mighty High (Crawford/Downing)
Leanin' (Crawford/Mann)
You Are So Beautiful (Preston/Fisher)
Medley: I've Got The Music In Me (Boshell)/
Superstition (Wonder)

Produced By Dave Crawford
Arranged By Mike Terry

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abc Records™

MIGHTY CLOUDS OF JOY

GEMA

ST 33

27 028 XOT

S 27 028 B

Seite 2

"Kickin'"

Millionaire (D. Crawford)
Touch My Soul (D. Gray/T. Seals/E. Setser)
Standing On The Real Side (D. Crawford/C. Mann)
Everything Is Love (D. Crawford/C. Mann)

Produced By Dave Crawford
Arranged By Mike Terry

℗ 1975 ABC Records Inc.

THE ELECT

The Time is...Now!

Produced by Ricky L. Callier

WFL records

790-082-2763

Side One

THE TIME (6:20)
Solo: Aaron Boyd - W/M Kevin Gaston

NO NEED TO WORRY (6:23)
Solo: Jeff Davis/Kevin Gaston - W/M - Ricky L. Callier/Linda D. Newby

THE NAME OF THE GAME (4:07)
Solo: Kevin Gaston - W/M - Kevin Gaston

HIGH PLACES (6:45)
Solo: Aaron Brown/Kevin Allen - W/M - Kevin Gaston

All songs published by Emandell Tunes (SESAC) except
NO NEED TO WORRY - Rick-Lynn Music (ASCAP)
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by Federal Law.

THE ELECT

The Time is...Now!

Produced by Ricky L. Callier

WFL records

790-082-2763

Side Two

SECRET PLACES (7:10)
W/M Ricky L. Callier/Linda D. Newby

SURELY GOODNESS & MERCY (3:56)
Solo: Kevin Allen - W/M - Kevin Allen/Peppy Smith

HE WILL HEAR ME (3:29)
Solo: Aaron Brown - W/M - Kevin Gaston

HAVE YOU WONDERED (6:09)
Solo: Kevin Gaston/Kevin Allen/Aaron Brown/Jeff Davis - W/M - Kevin Gaston

All songs published by Emandell Tunes (SESAC) except
SECRET PLACES - Rick-Lynn Music (ASCAP)
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COLUMBIA
MASTERWORKS

Trans - Electronic
Music Productions Inc.
Presents

Walter Carlos

and

THE WELL - TEMPERED SYNTHESIZER

MS 7286

SIDE 1
XSM 139823

1. Stereo Test Tone
2. MONTEVERDI: "Orfeo" Suite – Toccata – Ritornello I – Choro II - Ritornello II - Choro II - Ritornello II
3. SCARLATTI: Sonata in G Major, L. 209
4. SCARLATTI: Sonata in D Major, L 164

HANDEL: Water Music

5. Bourree
6. Air
7. Allegro Deciso
8. SCARLATTI: Sonata in E Major, L. 430
9. SCARLATTI: Sonata in D MAJOR, L. 465

"360 SOUND" STEREO "360 SOUND"

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COLUMBIA
MASTERWORKS

Trans - Electronic
Music Productions Inc.
Presents

Walter Carlos

and

THE WELL - TEMPERED SYNTHESIZER



MS 7286

SIDE 2
XSM 139824



J. S. BACH: Brandenburg Concerto No. 4 in G Major, BWV 1049

1. I – Allegro
2. II – Andante
3. III – Presto

4. MONTEVERDI: "Domine Ad Adjuvandum" from 1610 Vespers

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.


MAYCON
Maycon Records Of Phila.
MAYCON MUSIC CO - ASCAP
VOCALS
MIXED BY EARL CONNELLY
GENE LEONE
RECORDED AT
STARR RECORDING STUDIO
℗ 1983 MAYCON RECORDS
SIDE 1
33 1/3 RPM
MLP-1004-A
STEREO
Executive Producer
For Maycon Productions
Earl Connelly
BETTY DUNAWAY/SINGERS
WHAT HAPPEN TO THE LOVE
(In The World)
1. I DON'T WANT TO DO WRONG 4:30
B. Dunaway-E. Connelly (ASCAP)
2. WHAT HAPPEN TO THE LOVE 5:21
(In The World)
B. Dunaway-E. Connelly (ASCAP)
3. ALL MY TRUST 3:30
B. Dunaway-E. Connelly (ASCAP)
4. THE LORD KNOWS WHEN I'M RIGHT 4:30
B. Dunaway-E. Connelly (ASCAP)
MANUFACTURED AND DISTRIBUTED BY MAYCON RECORDS, PHILA., PA. 19131


MAYCON
Maycon Records Of Phila.
MAYCON MUSIC CO /ASCAP
VOCALS
MIXED BY EARL CONNELLY/
GENE LEONE
RECORDED AT
STARR RECORDING STUDIO
© 1983 MAYCON RECORDS
SIDE 2
33 1/3 RPM
MLP-1004-B
STEREO
Executive Producer
For Maycon Productions
Earl Connelly
BETTY DUNAWAY/SINGERS
WHAT HAPPEN TO THE LOVE
(In The World)
1. GOT TO LIVE A CLEAN LIFE 4:21
B. Dunaway-E. Connelly (ASCAP)
2. STRENGHT AND COURAGE 3:40
B. Dunaway (ASCAP)
3. LOOK DOWN ON YOUR CHILD 3:21
B. Dunaway-E. Connelly (ASCAP)
4. EVERY NIGHT AND EVERY DAY 3:25
E. Connelly (ASCAP)
MANUFACTURED AND DISTRIBUTED BY MAYCON RECORDS, PHILA., PA. 19131



Jewel..... RECORDS

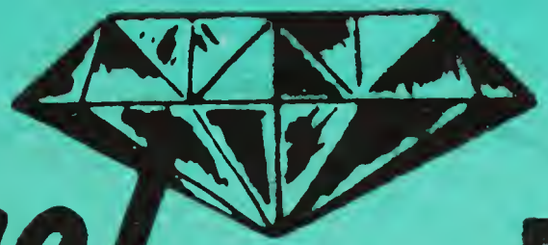
COME ON THE LORD'S SIDE
BILL MOSS and THE CELESTIALS

LPS 0165 STEREO
Side 1

1. COME ON THE LORD'S SIDE 3:37
   (Bill Moss) Su-Ma Publ. BMI
2. YESTERDAY, TODAY, AND ALWAYS 3:50
   (Bill Moss) Su-Ma Publ. BMI
3. TOUCH ME 3:52
   (Bill Moss) Su-Ma Publ. BMI
4. YOU'VE GOT TO SERVE SOMEBODY 4:38
   (Bob Dylan) Special Rider Music ASCAP
5. HE'LL SAY WELL DONE 5:23
   (Bill Moss) Su-Ma Publ. BMI

℗ ©1981 Jewel Record Corp. Jan81

JEWEL RECORDS - SHREVEPORT, LA.



Jewel..... RECORDS

COME ON THE LORD'S SIDE
BILL MOSS and THE CELESTIALS

LPS 0165
Side 2

STEREO

1.	ONE DAY (Bill Moss) Su-Ma Publ. BMI	4:00
2.	SOON IT WILL BE TOO LATE (Bill Moss) Su-Ma Publ. BMI	3:13
3.	IT'S COMING UP AGAIN (Bill Moss)Su-Ma Publ. BMI	4:42
4.	HE'S ALRIGHT WITH ME (Bill Moss) Su-Ma Publ. BMI	4:09
5.	RISE AGAIN (Dallas Holm) Dimension Music SESAC	4:45

℗ © 1981 Jewel Record Corp. Jan81

JEWEL RECORDS - SHREVEPORT, LA.



RECORDS INC.

SL 14545
(SL 14545 SB)

SIDE 2
33 1/3 RPM

SHIRLEY FINNEY

1. YOU DON'T HAVE TO CRY NO MORE
2. JESUS WE NEED YOU
3. THANK YOU
4. MAKE ME AN INSTRUMENT

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



"I SHALL RETURN"

SIDE ONE

CMI-1945-1-A

Original Cast Recording

Starring

CARL BETZ

ACT ONE — Part 1



"I SHALL RETURN"

SIDE FOUR

CMI-1945-1-B

Original Cast Recording

Starring

CARL BETZ

ACT TWO — Part 2



"I SHALL RETURN"

SIDE TWO

CMI-1945-2-A

Original Cast Recording

Starring

CARL BETZ

ACT ONE — Part 2



"I SHALL RETURN"

SIDE THREE

CMI-1945-2-B

Original Cast Recording

Starring

CARL BETZ

ACT TWO — Part 1

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White Label

REKORDS

THE CRAZY ALLIGATOR

1. IRVIN RUSS - Thee Crazy Alligator (Fields-I. Russ) Cherie Mus. 2:37
2. THE TWISTERS - Speed Limit (Instr.) (Branson-Evans-Harwell-Boatman-Mitchell) Cherie Mus. 1:30



WLP 8877
SIDE A

SABAM
33⅓ RPM

3. BOBBY LUMPKIN AND THE KAPERS
One Way Ticket (B. Lumpkin) Cherie Music 2:13
4. MACKEY BEERS AND THE ROCKITTS
That Jim (Beers) M. Beers Publ. 3:17
5. MACKEY BEERS AND THE ROCKITTS
Lorie Lee (Beers) M. Beers Publ. 2.42
6. THE TWISTERS - Count Down (Branson-Evans-Harwell-Boatman-Mitchell) (Instr.) Cherie Music 2:05
7. LARRY DALE AND THE KING NOTES
Crying Over You (L. Dale) Frederick Music 2:15
8. IRVING RUSS - My Imagination
(E. Barnes-I. Russ-Fields) Cherie Music 2:01

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UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

White Label

REKORDS

THE CRAZY ALLIGATOR

1. THE TWISTERS - Bandstand Rocket (J. Evans) Instr. Cherie Mus. 1:24
2. BILLY TAYLOR AND THE TAERDROPS
Wombie Zombie (Fields-P. Morgan) Cherie/Fairway Mus. 2:16



WLP 8877
SIDE B

SABAM
33⅓ RPM

3. THE TWISTERS
Kat Walk (B. Mitchell) Cherie Mus. (Instr.) 1:55
4. BOBBY LUMPKIN AND THE KAPERS
Your Conscience (B. Krajca) Cherie Mus. 2:12
5. CARL BELEW AND THE RIFF RIDERS
I'm Long Gone (Belew) 4-Star publ. 2:28
6. MEREDITH NEAL
Gertrude (Neal-Richmond) Tex-San Mus. 2:07
7. K.C. GRAND AND THE SHADES
Lookie-Lookie-Lookie
(Bunch-Smith-Petty) NVJ Publ. 2:09

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THE GREAT DISCO BOUZOUKI BAND

GRS-351-A
Side 1

33⅓ RPM

1. GREEK MAGIC Medley including:
DARLADILADADA (Guinis)
ZORBA THE GREEK (M. Theodorakis)
NEVER ON SUNDAY (M. Hadjidakis)
PIREAS (D. Vangarde)

2. GREEK GIRLS
(D. Vangarde-J. Kluger)

Arranged & Directed by Ralph Benatar
Licensed by **BIRAM FRANCE/ZAGORA**

℗ 1979 Fiesta Record Co., Inc.

Distributed by Fiesta Record Co., Inc.



THE GREAT DISCO BOUZOUKI BAND

GRS-351-B
Side 2

33⅓ RPM

1. DISCO BOUZOUKI
(D. Vangarde-J. Kluger)
2. OUZO & RETSINA
(D. Vangarde-J. Kluger)
3. GIORGIO
(D. Vangarde-J. Kluger)
4. DO RE MI FA SOUL
(D. Vangarde-J. Kluger)

Arranged & Directed by Ralph Benatar
Licensed by BIRAM FRANCE/ZAGORA.

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BROADCASTING HOUSE LONDON, W1

SPEED 33⅓ r.p.m.
re 34/1

Side 1
RED 34M

A SALUTE TO LUDWIG KOCH

A Sound Biography by Desmond Hawkins

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BROADCASTING HOUSE LONDON, W1

SPEED 33⅓ r.p.m.
re 34/2

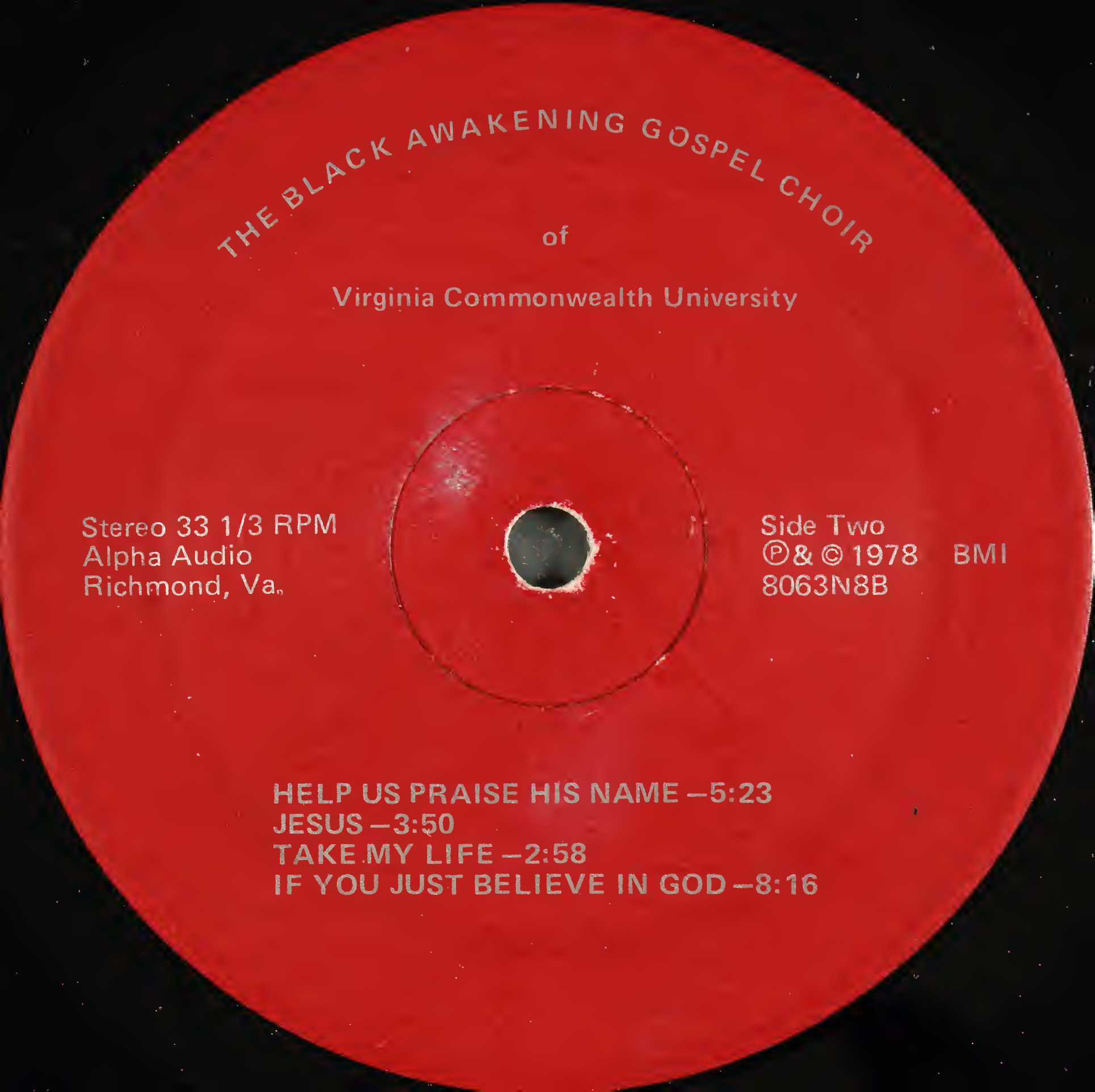
Side 2
RED 34M

A SALUTE TO LUDWIG KOCH

A Selection of his Recordings

UNAUTHORISED PUBLIC PERFORMANCES, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


THE BLACK AWAKENING GOSPEL CHOIR
of
Virginia Commonwealth University
Stereo 33 1/3 RPM
Alpha Audio
Richmond, Va.
Side One
℗& ©1978 BMI
8063N8A
FARTHER ALONG – 8:33
I'M CRYING SAVIOR –7:31
INSPIRE ME LORD –3:52


THE BLACK AWAKENING GOSPEL CHOIR
of
Virginia Commonwealth University
Stereo 33 1/3 RPM
Alpha Audio
Richmond, Va.
Side Two
℗ & © 1978 BMI
8063N8B
HELP US PRAISE HIS NAME –5:23
JESUS –3:50
TAKE MY LIFE –2:58
IF YOU JUST BELIEVE IN GOD –8:16

MT. ZION METHODIST CHURCH

(In Ole Georgetown)

Washington, D.C.

THE CHURCH CHOIR SINGS:

Side 1



13341

1. The Omnipotence - Schubert
   Julia Robertson, Soloist
2. Jesu, Joy of Man's Desiring - Bach
3. I'm Going to Die With The Staff in My Hand - Jessie Henderson, Soloist
4. Ride the Chariot - Arr. Smith
5. Sheep May Safely Graze - Bach
6. He Shall Come Down Like Rain - Bach

MT. ZION METHODIST CHURCH

(In Ole Georgetown)

Washington, D.C.

THE CHURCH CHOIR SINGS:

Side 2

13342

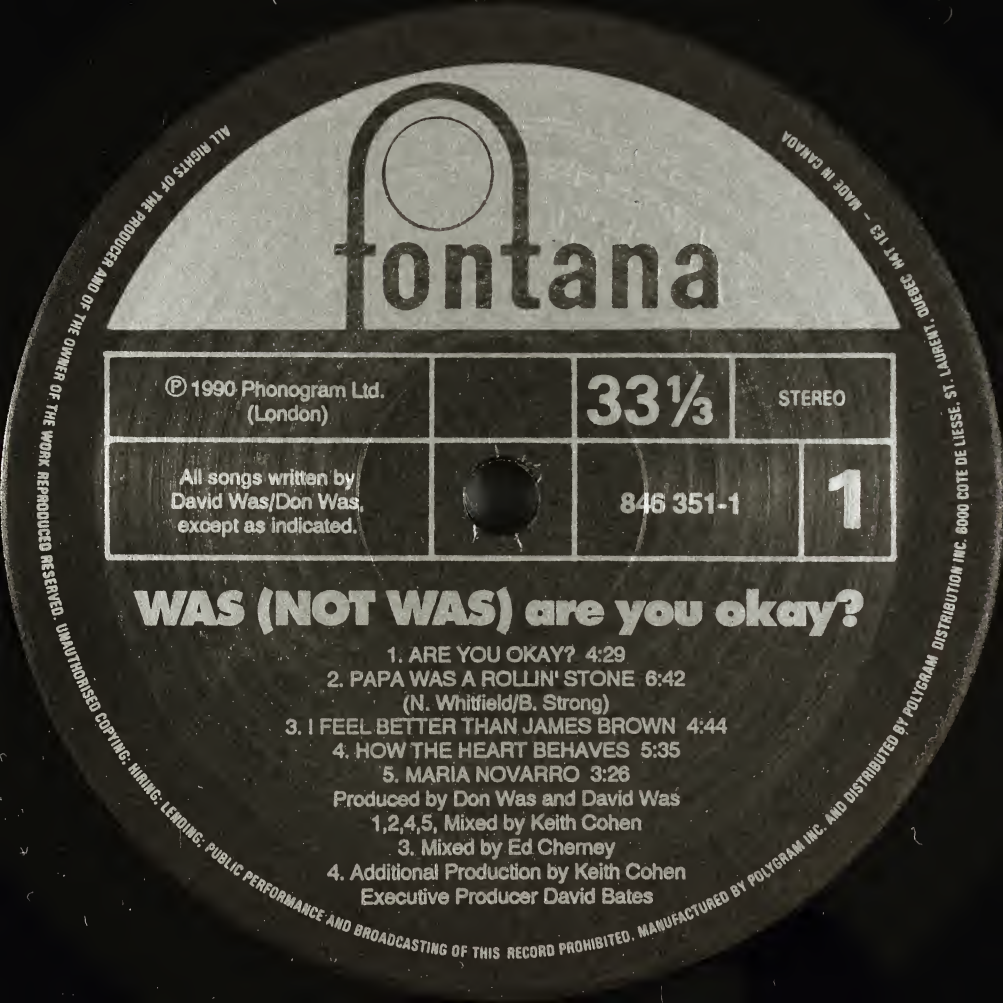
1. The Battle Hymn of the Republic - arr. Wilhousky
Geraldine Jackson, Euphoniumnist
Clifton Young, Percussionist

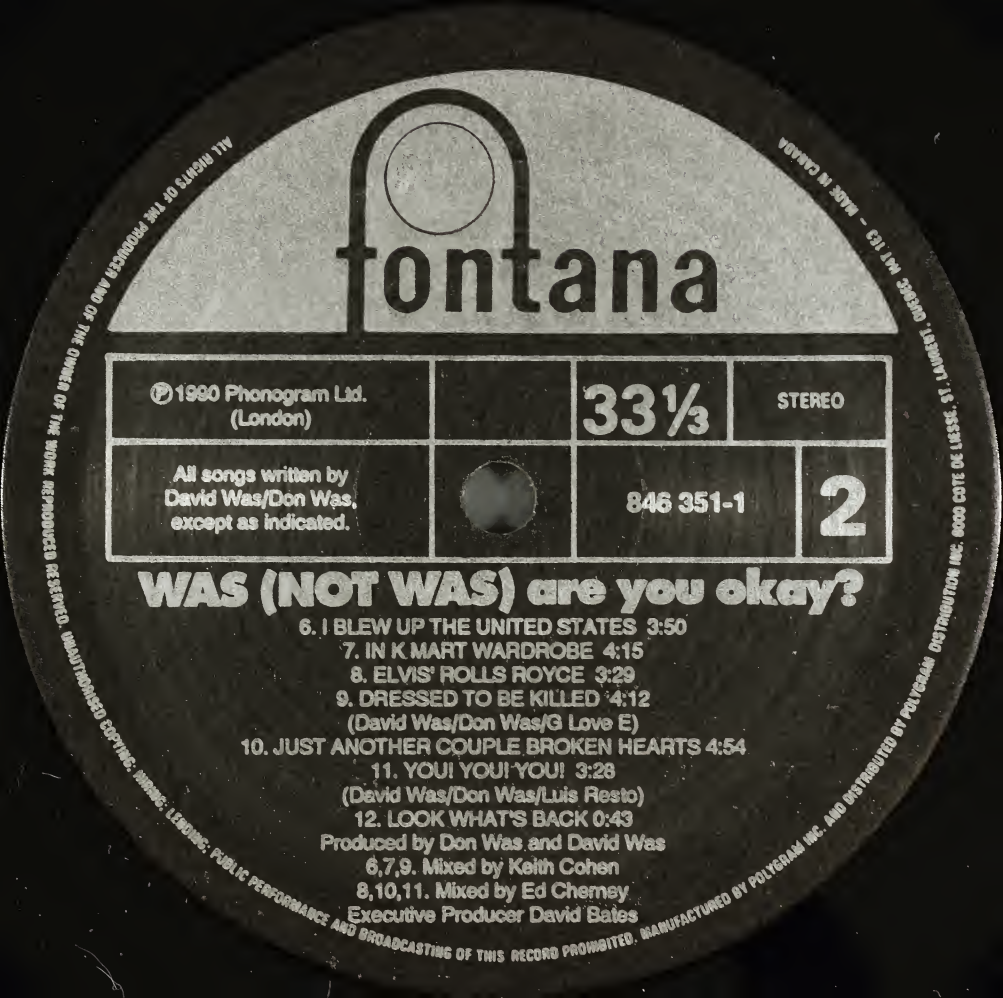
2. Oh Lord Most Holy - Franck
Alfred Thompson, Soloist

3. How Lovely is Thy Dwelling Place - Brahms

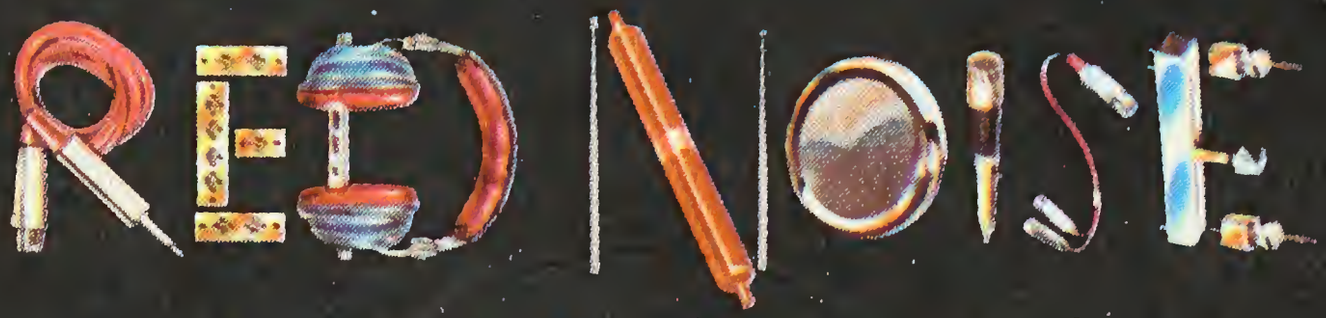
4. Peace I Leave with You - Arr. Dash

5. The Hallelujah Chorus - Handel


fontana
Ⓟ 1990 Phonogram Ltd. (London)
33⅓
STEREO
All songs written by David Was/Don Was, except as indicated.
846 351-1
1
WAS (NOT WAS) are you okay?
1. ARE YOU OKAY? 4:29
2. PAPA WAS A ROLLIN' STONE 6:42
(N. Whitfield/B. Strong)
3. I FEEL BETTER THAN JAMES BROWN 4:44
4. HOW THE HEART BEHAVES 5:35
5. MARIA NOVARRO 3:26
Produced by Don Was and David Was
1,2,4,5, Mixed by Keith Cohen
3. Mixed by Ed Cherney
4. Additional Production by Keith Cohen
Executive Producer David Bates
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MANUFACTURED BY POLYGRAM INC. AND DISTRIBUTED BY POLYGRAM DISTRIBUTION INC. 6000 COTE DE LIESSE, ST. LAURENT, QUEBEC
MADE IN CANADA


fontana
℗ 1990 Phonogram Ltd. (London)
33⅓
STEREO
All songs written by David Was/Don Was, except as indicated.
846 351-1
2
WAS (NOT WAS) are you okay?
6. I BLEW UP THE UNITED STATES 3:50
7. IN K MART WARDROBE 4:15
8. ELVIS' ROLLS ROYCE 3:29
9. DRESSED TO BE KILLED 4:12
(David Was/Don Was/G Love E)
10. JUST ANOTHER COUPLE BROKEN HEARTS 4:54
11. YOU! YOU! YOU! 3:28
(David Was/Don Was/Luis Resto)
12. LOOK WHAT'S BACK 0:43
Produced by Don Was and David Was
6,7,9. Mixed by Keith Cohen
8,10,11. Mixed by Ed Cherney
Executive Producer David Bates
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BILL NELSON'S



1. Don't Touch Me, (I'm Electric) ASCAP 1:50
2. For Young Moderns ASCAP 4:21

I

HARVEST
REG. TRADE MARK OF EMI RECORDS LTD

ST-11931
(ST 1-11931)

3. Stop/Go/Stop ASCAP 3:08
4. Furniture Music ASCAP 3:30
5. Radar In My Heart ASCAP 1:35
6. Stay Young ASCAP 3:12

SOUND-ON-SOUND

Music and Lyrics by Bill Nelson
Produced by John Leckie & Bill Nelson
Recorded in England
1979 EMI Records Limited

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Capitol MARCA REG.

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BILL NELSON'S

RED NOISE

1. Out Of Touch ASCAP 3:28
2. A Better Home In The Phantom Zone ASCAP 4:25

2

HARVEST
REG. TRADE MARK OF EMI RECORDS LTD.

ST-11931
(ST 2-11931)

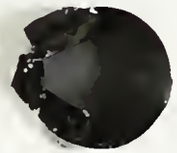
3. Substitute Flesh ASCAP 3:28
4. The Atom Age ASCAP 3:00
5. Art/Empire/Industry ASCAP 2:42
6. Revolt Into Style ASCAP 3:22

SOUND-ON-SOUND

Music and Lyrics by Bill Nelson
Produced by John Leckie & Bill Nelson
Recorded in England
℗ 1979 EMI Records Limited

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Crills Wilson
Solid Gold



SIDE ONE:

Current Currency • The Scrapper

Jolly Old Beef • Cell Song

Quality Time

Crills Wilson
Solid Gold



SIDE TWO:

Vacation • We've Had Our Differences

I Ain't Ever Satisfied • Cactus And

Hen • Grifter

CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 1

45 RPM

MC-20555-A

BAND 1:
Bachman's Warbler to Golden-winged Warbler

BAND 2:
Tennessee Warbler to Nashville Warbler

BAND 3:
Virginia's Warbler to Lucy's Warbler

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℗ 1985

LIBRARY OF NATURAL SOUNDS

CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 2

45 RPM

MC-20555-B

BAND 1:
Northern Parula to Tropical Parula

BAND 2:
Yellow Warbler to Magnolia Warbler

BAND 3:
Cape May Warbler to Black-throated Blue Warbler

BAND 4:
Yellow-rumped Warbler
to Black-throated Gray Warbler

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OF ORNITHOLOGY

Warblers of North America



SIDE 3

45 RPM

MC-20555-C

BAND 1:
Townsend's Warbler to Golden-cheeked Warbler

BAND 2:
Blackburnian Warbler to Grace's Warbler

BAND 3:
Pine Warbler to Kirtland's Warbler

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OF ORNITHOLOGY

Warblers of North America



SIDE 4

45 RPM

MC-20555-D

BAND 1:
Prairie Warbler to Palm Warbler

BAND 2:
Bay-breasted Warbler to Cerulean Warbler

BAND 3:
Black and White Warbler to American Redstart

BAND 4:
Prothonotary Warbler to Swainson's Warbler

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LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 5

45 RPM

MC-20555-E

BAND 1:
Ovenbird to Louisiana Waterthrush
BAND 2:
Kentucky Warbler to MacGillivray's Warbler
BAND 3:
Common Yellowthroat to Hooded Warbler

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LIBRARY OF NATURAL SOUNDS

CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 6

45 RPM

MC-20555-F

BAND 1:
Wilson's Warbler to Canada Warbler

BAND 2:
Red-faced Warbler to Painted Redstart

BAND 3:
Slate-throated Redstart to Rufous-capped Warbler

BAND 4:
Yellow-breasted Chat to Olive Warbler

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LIBRARY OF NATURAL SOUNDS

"I WILL GIVE THANKS"

THE TEMPLE CHOIR
CITY TEMPLE OF BALTIMORE
(BAPTIST)



Recording Co.
Balto., Md. 21201

SIDE A
PRC200A
(NR4656-1)

1. I WILL GIVE THANKS
2. I'M MIGHTY GRATEFUL
3. GREAT GETTING UP MORNING
4. YIELD NOT TO TEMPTATION
5. CAUGHT UP TO MEET HIM

"I WILL GIVE THANKS"

THE TEMPLE CHOIR
CITY TEMPLE OF BALTIMORE
(BAPTIST)



Recording Co.
Balto., Md.21201

SIDE B
PRC200B
(NR4656-2)

1. SING UNTO GOD
2. GRACE IS SUFFICIENT
3. I'VE BEEN BUKED
4. WHAT A BLESSING IN JESUS I'VE FOUND
5. MORNING TRAIN

SDG
RECORDS

LEONE CONNECTION

SDG 100-1-A
TIME: 7:33
PRODUCED BY:
SHERIFF DINGABISI
& DIANA CAMPBELL

SIDE A
33 1/3 RPM
ARR. & WRITTEN BY:
SHERIFF DINGABISI

PRAY FOR PEACE
(RE-MIX)

VOCAL - SHERIFF DINGABISI
VOCAL - DIANA CAMPBELL

℗ & © 1987 SHERIFF DINGABISI

UNAUTHORIZED DUPLICATION IS PROHIBITED

SDG
RECORDS

LEONE CONNECTION

SDG 100-1-B
TIME: 7:39
PRODUCED BY:
SHERIFF DINGABISI
& DIANA CAMPBELL

SIDE B
33 1/3 RPM
ARR. & WRITTEN BY:
SHERIFF DINGABISI

PRAY FOR PEACE
(DUB RE-MIX)

℗ & © 1987 SHERIFF DINGABISI

UNAUTHORIZED DUPLICATION IS PROHIBITED


Verve®
Records
WHAT'S LEFT OF
PHYLLIS DILLER
1. NEW LOOK—2:41
2. OLD AGE—3:00
3. BEAUTY PARLOR—2:45
4. COOK BOOK—3:50
5. HOUSEHOLD HINTS—2:55
6. SMALL CHEST CONDITION—2:35
7. LABOR DAY—2:40
Written by Phyllis Diller
STEREO
V6-15059
(MGS-1376)
Side 1
MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made In U.S.A.
Celebrity Series


Verve®
Records
WHAT'S LEFT OF
PHYLLIS DILLER
1. MY MOMENTS OF TRUTH—1:05
2. DRIVING DOWNTOWN—5:00
3. HOME MAKER—4:50
4. SUKI YAKI—6:25
(EXOTIC FOODS)
5. SEQUEL TO SUKI YAKI—5:35
THE CLEANERS
INSECURITY
Written by Phyllis Diller
STEREO
V6-15059
(MGS-1377)
Side 2
Celebrity Series
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.



EP-PR-408

1. "HAVE A NICE DAY" - "RICE KRISPIES"
2. SECOND ANNOUNCEMENTS
   THIRD ANNOUNCEMENTS
   FIFTH ANNOUNCEMENTS
   SIXTH ANNOUNCEMENTS
3. JOIN THE BOOK CLUB

GEORGE CARLIN

33 1/3 RPM

Time: 6:43

STEREO

Produced by George Carlin
All Material Written by George Carlin
Pub., Dead Sea Publishing Company, BMI
From Atlantic LP 19326 -
"A PLACE FOR MY STUFF"
Vocal

℗ 1981 Atlantic Recording Corp.

ST-PR-408-A-SP

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A WARNER COMMUNICATIONS COMPANY



EP-PR-408

"ICE BOX MAN"

(George Carlin)

GEORGE CARLIN

33 1/3 RPM

Time: 6:48

STEREO

Produced by George Carlin
Pub., Dead Sea Publishing Company, BMI
From Atlantic LP 19326 -
"A PLACE FOR MY STUFF"
Vocal
℗ 1981 Atlantic Recording Corp.
ST-PR-408-B-SP

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A WARNER COMMUNICATIONS COMPANY

MUSIX®

The International Music Label Presents

Side one 33 rpm

Special Limited edition
for dee jays only

SANGI 001

8 019991 550038

Produced and published by
Sangy Productions
Via S. Ambrogio, 13 - 36100 Vicenza - Italy
tel. (0039) 444 - 324426/325121 (fax)

FIREFLY®

Falling in love

(Sangy - R.Zaniolo)

1 - Extended version 6'56" - BPM 129
2 - Radio version 4'27" - BPM 129
3 - Instrumental 4'29" - BPM 129

Mixed by dj Fopp - M.G. - Firefly

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MUSIX®

The International Music Label Presents

Side two 33 rpm

Special Limited edition
for dee jays only

SANGI 001

8 019991 550038

Produced and published by
Sangy Productions
Via S. Ambrogio, 13 - 36100 Vicenza - Italy
tel. (0039) 444 - 324426/325121 (fax)

FIREFLY®

Falling in love

(Sangy - R.Zaniolo)

1 - Club Mix 6'30" - BPM 129
2 - Vocal Dream version 5'40" - BPM 129
3 - Instrumental Dream version 5'30" - BPM 135

Recorded and Mixed by dj Fopp - M.G.

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MR
MOODIES RECORDS
3976 WHITE PLAINS ROAD
BRONX, NEW YORK 10465
(212) 654-8368
MR
Produced by Niney
Exec. Prod.: Richard Groves
SIDE A
ND 001
SAME DOG BITE YOU
(A. Tosh)
ANDREW TOSH



MOODIES RECORDS

3976 WHITE PLAINS ROAD
BRONX, NEW YORK 10465
(212) 654-8368



Produced by Niney
Exec. Prod.: Richard Groves

SIDE B
ND 001

VERSION


SHADE
Musical Arrangement
by Don Evans
Produced by
P. Hibbert and D. Evans
Published by Trobe Music
Dist. by
P. Hibbert
115-33 - 228th St.
Queens
Phone 341-3452
WORLD TOUR
(D. Evans)
DON EVANS
AND
BEVERLY REECE
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Musical Arrangement
by Don Evans
Produced by
P. Hibbert and D. Evans
Published by Trobe Music
SHADE
Dist. by
P. Hibbert
115-33 - 228th St.
Queens
Phone 341-3452
VERSION
ROBBIE AND SLY
AND THE
RAPTURE FORCE
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BANGIN - JAWINTZ

(Twist-Yo-self a Phat-I

A Division of Bangin Muzic

Email: Bangin Muzic@Yahoo.com

DOMEPEACE



33 1/3 RPM BME PRO 0002A

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Limited Edition

Limited Vinyl Production

Xclusive DeeJay Only Sampler / Test Press

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* Available as an MP3 FILE

Check out Napster.com

*TAKEN FROM THE UPCOMING

DEBUTALBUM STRAIGHT 2 THA DOME

For Bookings and TOURS Call

Bangin Management (212) 591 1759

1. Gett On Downn (5:02)
2. Prescription Of My Melody (4:02)

Produced, Directed Mixed, Edited and Flossed by Tha Twicky Wabbitt

AKA Noel for BME Productions, Mixed at 17 Jawintz Recordingz

New York, Miami, and Las Vegas. Executive Producers Anthony Hale

Marketing consultant Keith Ritz-Star Point One Productions.

In Memory of my Mom Candida and my Sister Cynthia.. SAFE JOURNEY God Bless

Manufactured, Marketed and Distributed By Bangin Muzic (E) 1275 First Avenue New York, new York 10021 212 591-1759



HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

OLD FIVE STRING

RON MULLENNEX, BOB FLESHER,
PAUL BROWN, BOB FULCHER, ANDY CAHAN

SIDE 1
(VPMF-HRC-39-A)

HRC-39-A

1. FRENCH WALTZ
(Fulcher & DeFoche)
2. CHRISTMAS HOLIDAY
(Brown)
3. HELLO RACCOON
(Cahan)
4. HAM BEATS ALL MEAT
(Flesher & Lissman)
5. LOST INDIAN
(Fulcher)
6. GRASSHOPPER SITTIN' ON A SWEET POTATO VINE
(Brown & Seeger)
7. DEAD MAN'S PIECE
(Mullennex)


HERITAGE RECORDS
ROUTE 3 • BOX 278 GALAX, VA 24333
OLD FIVE STRING
RON MULLENNEX, BOB FLESHER,
PAUL BROWN, BOB FULCHER, ANDY CAHAN
SIDE 2
(VPMF-HRC-39-B)
HRC-39-B
1. HALF SHAVED
(Brown & Ward)
2. BUCKHORN
(Flesher)
3. RED BIRD
(Fulcher & DeFoche)
4. SUSAN LOLLER
(Cahan)
5. TEXAS
(Mullennex)
6. SHOOT THE TURKEY BUZZARD
(Fulcher & DeFoche)
7. WANDERING BOY
(Cahan)
8. SHORTENIN' BREAD
(Brown)


COLUMBIA
WITH A SMILE AND A SONG
DORIS DAY
With Jimmy Joyce and His Children's Chorus
Arranged and Conducted by Allyn Ferguson
CS 9066
NONBREAKABLE
SIDE 1
XSM 78262
1. GIVE A LITTLE WHISTLE -Harline -Washington
2. THE CHILDREN'S MARCHING SONG (Nick Nack Paddy Whack) -Adapt. and arr: Arnold
3. GETTING TO KNOW YOU -Hammerstein II Rodgers
4. ZIP-A-DEE-DOO-DAH -Gilbert -Wrubel
5. THE LILAC TREE (Perspicacity) Gartlan
6. HIGH HOPES -Cahn Van Heusen
"360 SOUND"
STEREO
"360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
WITH A SMILE AND A SONG
DORIS DAY
With Jimmy Joyce and His Children's Chorus
Arranged and Conducted by Allyn Ferguson
CS 9066
NONBREAKABLE
SIDE 2
XSM 78263
1. DO RE MI -Hammerstein II -Rodgers
2. WHATEVER WILL BE, WILL BE (Que Sera, Sera) -Livingston -Evans
3. INCHWORM -Loesser
4. SWINGING ON A STAR -Burke -Van Heusen
5. SLEEPY BABY -Murfin -Webster
Broones
6. WITH A SMILE AND A SONG -Morey
Churchill
"360 SOUND"
STEREO
"360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.



STEP ONE RECORDS

HERE'S TO YOU
FARON YOUNG

SIDE 1

SOR 0040

1. HERE'S TO YOU 3:57
2. YOU'RE JUST ANOTHER BEER DRINKING SONG 2:42
3. LET ME WALK IN 2:36
4. A HARD BRIDGE TO CROSS 2:45
5. BAXTER HILL 3:30
6. AFTER THE LOVING 3:08

Step One Records a SOR Division



STEP ONE RECORDS

HERE'S TO YOU
FARON YOUNG

SIDE 2

SOR 0040

1. ONE AWAY FROM ONE TOO MANY 2:29
2. STOP AND TAKE THE TIME 2:15
3. MISTY MORNING RAIN 3:26
4. TWIN FIDDLES TURN ME ON 3:40
5. A WASTE OF LOVE 2:32

Step One Records 1300 Division St. Suite 300 Nashville, TN. 37203



e-1012
Made in Sweden

Side 1
All rats reserved

EDDIE AND SUGAR LOU'S HOTEL TYLER ORCHESTRA

1. **K. W. K. H. BLUES** (Fennell)
2. **EDDIE AND SUGAR LOU STOMP** (Fennell)
3. **YO YO BLUES** (Fennell)
4. **I NEVER MISS THE SUNSHINE** (Harvey)
5. **SWEET PAPA WILL BE GONE** (Fennell)
6. **THERE'LL BE SOME CHANGES MADE** (Higgins - Overstreet)

Produced by The Brunswick - Balke - Collender Company.

nob



e-1012
Made in Sweden

Side 2
All rats reserved

EDDIE AND SUGAR LOU'S HOTEL TYLER ORCHESTRA

1. **CRUEL MAMA BLUES** (Morgan - Fennell)
2. **SYMPATHETIC BLUES** (Morgan - Fennell)
3. **LOVE SONG BLUES** (Morgan - Fennell)
4. **SORROWFUL BLUES** (Morgan - Fennell)

Produced by Brunswick Record Corporation.

DOUGLAS FINNELL AND HIS ROYAL STOMPERS

5. **THE RIGHT STRING BUT THE WRONG YO YO** (Finnell)
6. **SWEET SWEET MAMA** (Finnell)

Produced by The Brunswick - Balke - Collender Company.

nob

CAYTRONICS

JAVIER SOLIS
Canta
RAFAEL HERNANDEZ Y PEDRO FLORES
PORTRAIT OF AN ISLAND



CYS 1056
STEREO

SIDE 1
XSM 139339



1. RECITADO
   LAMENTO BORINCANO -R. Hernandez-
2. SILENCIO -R. Hernandez-
3. PERFUME DE GARDENIAS -R. Hernandez-
4. INCONSOLABLE -R. Hernandez-

Produced exclusively for Caytronics Inc. by Columbia Special Products

CAYTRONICS

JAVIER SOLIS
Canta
RAFAEL HERNANDEZ Y PEDRO FLORES
PORTRAIT OF AN ISLAND



CYS 1056
STEREO

SIDE 2
XSM 139340



1. RECITADO
   DESPEDIDA -P. Flores-
2. OBSESION -P. Flores-
3. AMOR PERDIDO -P. Flores
4. BAJO UN PALMAR -P. Flores-

Produced exclusively for Caytronics Inc. by Columbia Special Products

C MINOR

BP-0002

SIDE 1
33 1/3 BPM
STEREO

SALUTE

RADIO MIX (FEATURING PAULIE)	4:34
STREET MIX	4:15
T.V. TRACK	4:15

PRODUCED, ENGINEERED & MIXED BY: KAMELEON FOR BIGPHAT ENTERTAINMENT RECORDED AT THE BP LOUNGE

PROMOTIONAL COPY
NOT FOR SALE

C MINOR

BP-0002

SIDE 2
33 1/3 BPM
STEREO

GET YA NAME BACK

RADIO MIX	3:22
STREET MIX	3:42
T.V. TRACK	3:42
A CAPPELLA	3:29

PRODUCED, ENGINEERED BY: KAMELEON FOR BIGPHAT ENTERTAINMENT MIXED BY: NOLAN "DR. NO. MOFFITTE" AT D&D STUDIO'S, NEW YORK

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SOUND CITY



For Bookings:
718-951-8354
Distribution
J.W. Records:
718-693-9261

SIDE A
33⅓ RPM

TAG ALONG

Lead Vocal: by Shirlock Romany
Arranger & Producer: Floyd Alibocas
Distribution: J.W. Records 718-693-9261

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SOUND CITY



For Bookings:
718-951-8354
Distribution
J.W. Records:
718-693-9261

SIDE B
33⅓ RPM

SOUND CITY JAM PART II

Lead Vocal: by Shirlock Romany
Pierre Salandy (Foreign Bass)
Felix Archer (Anonymous)

ALL RIGHTS RESERVED COTT

ARMEN DONELIAN/SECRETS

Made in France

SSC 1031
SUNNYSIDE
COMMUNICATIONS



Side A

1. **Andorinha**
   A.C. Jobim 5:50
2. **Seasons' Change** 5:10
3. **Resurrection** 5:49
4. **Broken Carousel** 8:24

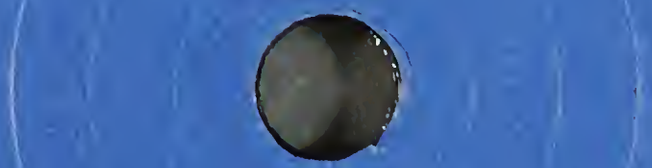
All compositions by Armen Donelian
(Donelian Music Co., BMI)
except "Andorinha".

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ARMEN DONELIAN/SECRETS

Made in France

SSC 1031
SUNNYSIDE
COMMUNICATIONS





Side B

1. **Dungeons and Dragons** 4:09
2. **Secrets** 7:06
3. **Astral Dancer** 6:12
4. **New Blues** 6:47

All compositions by Armen Donelian
(Donelian Music Co., BMI)

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VERGARA

JUAN LEGIDO

SIDE
A

LP
211

1. LA MORENA DE MI COPLA
2. MONISIMA
3. UNO
4. QUIEN DESPECIA
5. NO ME HAS ENTENDIDO
6. NINA ISABEL

VERGARA

JUAN LEGIDO

SIDE
B

LP
211

1. AY MORENA
2. CRISTAL
3. EL GITANO SENORITO
4. MALEVAJE
5. CAPOTE DE GRANA Y ORO
6. BELLA MADRE

angel

1

The Spanish Album

1—6. Falla, arr. Kochanski: Suite populaire espagnole • 7. Granados, arr. Kreisler: Spanish Dance (No. 5) • 8. Halffter, arr. Heifetz: Danza de la gitana

ITZHAK PERLMAN (violin)
SAMUEL SANDERS (piano)

S-1-37590
STEREO
33-1/3

Recorded in England
℗1980 EMI Records Limited



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angel

2

The Spanish Album

Sarasate: 1. Habañera (arr. Francescatti)
2. Playera • 3. Spanish Dance No. 8 in C
4. Malagueña (arr. Francescatti)
5. Caprice basque (arr. Francescatti)

ITZHAK PERLMAN (violin)
SAMUEL SANDERS (piano)

S-2-37590
STEREO
33-1/3

Recorded in England
℗1980 EMI Records Limited



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RGW INC

RECORDS

SIDE A:

STEREO
33⅓ R.P.M.
R.G.W.N.H. 003

NAP HEPBURN

RECORDED AT
SUNSET STUDIO
TRINIDAD
ENG. E. SOOKRADGE
LESTON PAUL



MAKE LOVE NOT WAR
IS PARTY TONIGHT

Music Arranged & Conducted by Leston Paul
All Songs Composed by D. Williams "Merchant"
Produced by Lennox D. Whiteman
Distributed by Lance Kippings de Bourg
278 Hancock St., Bklyn, N.Y. Tel. 718-857-5313
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RGW INC

RECORDS

SIDE B:

STEREO
33⅓ R.P.M.
R.G.W.N.H. 003

NAP HEPBURN

RECORDED AT
SUNSET STUDIO
TRINIDAD
ENG. E. SOOKRADGE
LESTON PAUL

IS PARTY TONIGHT (CLUB MIX)

NEVER GIVE UP

Music Arranged & Conducted by Leston Paul
All Songs Composed by D. Williams "Merchant"
Produced by Lennox D. Whiteman
Distributed by Lance Kippings de Bourg
278 Hancock St., Bklyn, N.Y. Tel. 718-857-5313
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JAMMY$
READY FOR DOMINICK
DOMINICK
Produced & Arranged By
King Jammy
1. MINI VAN DRAMA
2. LET'S GO AND LICK SOME SHOT
3. A YEAR IN JAMAICA
4. A YEAR IN JAMAICA (DUB)
5. FAVOUR BOY GEORGE
All Tracks written by D. Kenney
Copyrights control
Made in Jamaica
JAMMYS
SIDE ONE
J 008


Jammy$
JAMMY$
READY FOR DOMINICK
DOMINICK
Produced & Arranged By
King Jammy
1. FOOTBALL STORY
2. FOOTBALL DUB
3. READY FI DOMINICK
4. EASY FI COME
5. SIT ON A CORNER
SIDE TWO
J 008
All Tracks written by D. Kenney
Copyrights control
Made in Jamaica


FLEETWOOD RECORDS
COMPETITION SOUND SERIES
AMERICAN HOT ROD ASSOCIATION
WINTER CHAMPIONSHIPS
ARIZONA RACEWAY, PHOENIX, ARIZONA
SIDE 1
FLP4003
P4RM-7233
Time: (26:03)
33 1/3 RPM RIAA
Record Runs - Hot Cars - Stock Cars
Fuel & Gas Dragsters
Narrated by Jon Lundberg "The Voice of Drag Racing"
Recorded in Phoenix, Arizona
by Richard I. Blake
HIGH FIDELITY®
a product of FLEETWOOD • RAVIN RECORDING • LYNN, MASS.

FLEETWOOD RECORDS

COMPETITION SOUND SERIES

SIDE 2

AMERICAN HOT ROD ASSOCIATION WINTER CHAMPIONSHIPS ARIZONA RACEWAY, PHOENIX, ARIZONA

FLP4003

P4RM-7234

Time: (30:27)

33 1/3 RPM RIAA

Final Round Eliminations
Fuel & Dragster Eliminations

Narrated by Jon Lundberg, "The Voice of Drag Racing"

Recorded in Phoenix, Arizona
by Richard I. Blake

HIGH FIDELITY®

a product of FLEETWOOD • RAVIN RECORDING • LYNN, MASS.

Clifton

135 MAIN AVENUE

CLIFTON, N.J. 07011

(201) 365-0049

REUNION

"A COOL CHANGE"

LP-1006-A
Classic Acappella
Series
Vol. 6



33 1/3 RPM
A RONNIE I.
PRODUCTION

1. COOL CHANGE
2. DON'T LET HIM TAKE YOUR LOVE FROM ME
3. BUFFALO SOLDIER
4. BAD IS BAD
5. IS THAT THE WAY YOU LOOK?
6. SEA CRUISE
7. CHAIN GANG
8. PEOPLE GET READY

Clifton

135 MAIN AVENUE CLIFTON, N.J. 07011
(201) 365-0049

REUNION

"A COOL CHANGE"

LP-1006-B
Classic Acappella
Series
Vol. 6

33 1/3 RPM
A RONNIE I.
PRODUCTION

1. WONDERFUL TONIGHT
2. MAN OH MAN
3. AT THIS MOMENT
4. LOVE THE ONE YOU'RE WITH
5. LOOKING FOR AN ECHO
6. HEART OF SATURDAY NIGHT
7. BRING IT ON HOME TO ME
8. DON'T IT MAKE YOU WANNA GO HOME

Produced by:
ARTISTIC COMMUNICATIONS
Distributed by:
Griot Musik



© ™ 1992

SWEET LOVE
SIDE 1

1. Sweet Love
SWEET MIX 3:55
Alvin, **Daddy Freddy,

Single Debut Release
From the Album
MUTINY PON DE BANG GAH RANG

2. Sweet Love
LOVE MIX 4:00
Alvin, **Daddy Freddy,

**Appearing courtesy of Chrysalis Records

GM 878-1
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Stereo $33^{1}/_{3}$

Produced by:
ARTISTIC COMMUNICATIONS
Distributed by:
Griot Musik



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SPECIAL CUT
SIDE A

1. Special Cut
SPECIAL MIX 4:01
JR. P.

Single Debut Release
From the Album
MUTINY PON DE BANG GAH RANG

2. Special Cut
FLESH AXE MIX 4:00
JR. P.

GM 878-1
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Stereo $33^{1}/_{3}$


CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS
An Original Sound Track Recording
The Samuel Goldwyn Motion Picture Production of
PORGY and BESS
WORDS BY DUBOSE HEYWARD and IRA GERSHWIN
MUSIC BY GEORGE GERSHWIN
WOS 2016
STEREO
SIDE 1
(2016 A)
OVERTURE
SUMMERTIME
A WOMAN IS A SOMETIME THING
THE WAKE: GONE, GONE, GONE; PORGY'S PRAYER
MY MAN'S GONE NOW
I GOT PLENTY O' NUTTIN'
BESS, YOU IS MY WOMAN NOW
MANUFACTURED BY CBS RECORDS CANADA LTD. REG. T.M. OWNER "CBS MASTERWORKS"


CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS
An Original Sound Track Recording
The Samuel Goldwyn Motion Picture Production of
PORGY and BESS
WORDS BY DUBOSE HEYWARD and IRA GERSHWIN
MUSIC BY GEORGE GERSHWIN
WOS 2016
STEREO
SIDE 2
(2016 B)
MORNING; CATFISH ROW
I CAN'T SIT DOWN
IT AIN'T NECESSARILY SO
I AIN'T GOT NO SHAME
WHAT YOU WANT WITH BESS?
STREET CRIES: STRAWBERRY WOMAN;
CRAB MAN
I LOVES YOU, PORGY
A RED HEADED WOMAN
CLARA, CLARA
THERE'S A BOAT THAT'S LEAVIN'
SOON FOR NEW YORK
OH, WHERE'S MY BESS?
I'M ON MY WAY
MANUFACTURED BY CBS RECORDS CANADA LTD. REG. T.M. OWNER "CBS MASTERWORKS"

Para Tomás con cariño de siempre de su Mamá 25-XII-72

RCA VICTOR

"NEW ORTHOPHONIC" HIGH FIDELITY

"MI BUENOS AIRES"

LPM-1593-

GRUVE-GARD PAT. No. 10034 DE 14 OCTUBRE 1958

℗ 1965

1.- MI BUENOS AIRES QUERIDO - Tango
2.- VOLVER - Tango (Carlos Gardel - A. Le Pera)
3.- UNO - Tango (E.S. Discépolo - M. Mores)
4.- NOSTALGIAS - Tango (E. Cadícamo - J.C. Cobián)
5.- MADRESELVA - Tango (Francisco Canaro)
6.- ESTA NOCHE ME EMBORRACHO - Tango
(Enrique Santos Discépolo)

TERIG TUCCI y su Orquesta

ZP-6171

LONG 33 1/3 PLAY

DERECHOS EJECUCION PUBLICA Y RADIOTRANSMISION RESERVADOS POR CORPORACION DE RADIO DE CHILE, S.A. "MARCAS REGISTRADAS"

RCA VICTOR

"NEW ORTHOPHONIC" HIGH FIDELITY

"MI BUENOS AIRES"

LPM-1593

GRUVE-GARD
PAT. No. 16034 DE
14 OCTUBRE 1958

℗ 1965

1.- NIEBLA DEL RIACHUELO - Tango (E. Cadícamo - J.C. Cobián)
2.- YIRA... YIRA... - Tango (E.S. Discépolo)
3.- SUS OJOS SE CERRARON - Tango (Carlos Gardel)
4.- ARRABAL AMARGO - Tango (Carlos Gardel)
5.- FLORIDA - Tango (Terig Tucci)
6.- RECUERDO - Tango (Pugliese - Pirovano)

TERIG TUCCI y su Orquesta

ZP-6172

LONG 33 1/3 PLAY

DERECHOS EJECUCION PUBLICA Y RADIOTRANSMISION RESERVADOS POR CORPORACION DE RADIO DE CHILE, S.A. "MARCAS REGISTRADAS"

LONG PLAY 33 1/3

I'LL MEET YOU IN CHURCH SUNDAY MORNING

BILL MONROE AND HIS BLUE GRASS BOYS



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. I'LL MEET YOU IN CHURCH SUNDAY MORNING (2:57-P.D.)
2. DRIFTING TOO FAR FROM THE SHORE (2:27-P.D.)
3. MASTER BUILDER (2:00-BMI)
4. I FOUND THE WAY (2:17-SESAC)
5. WE'LL UNDERSTAND IT BETTER (2:16-P.D.)
6. LET ME REST AT THE END OF MY JOURNEY (3:36-P.D.)

LONG PLAY 33 1/3

I'LL MEET YOU IN CHURCH SUNDAY MORNING

BILL MONROE AND HIS BLUE GRASS BOYS

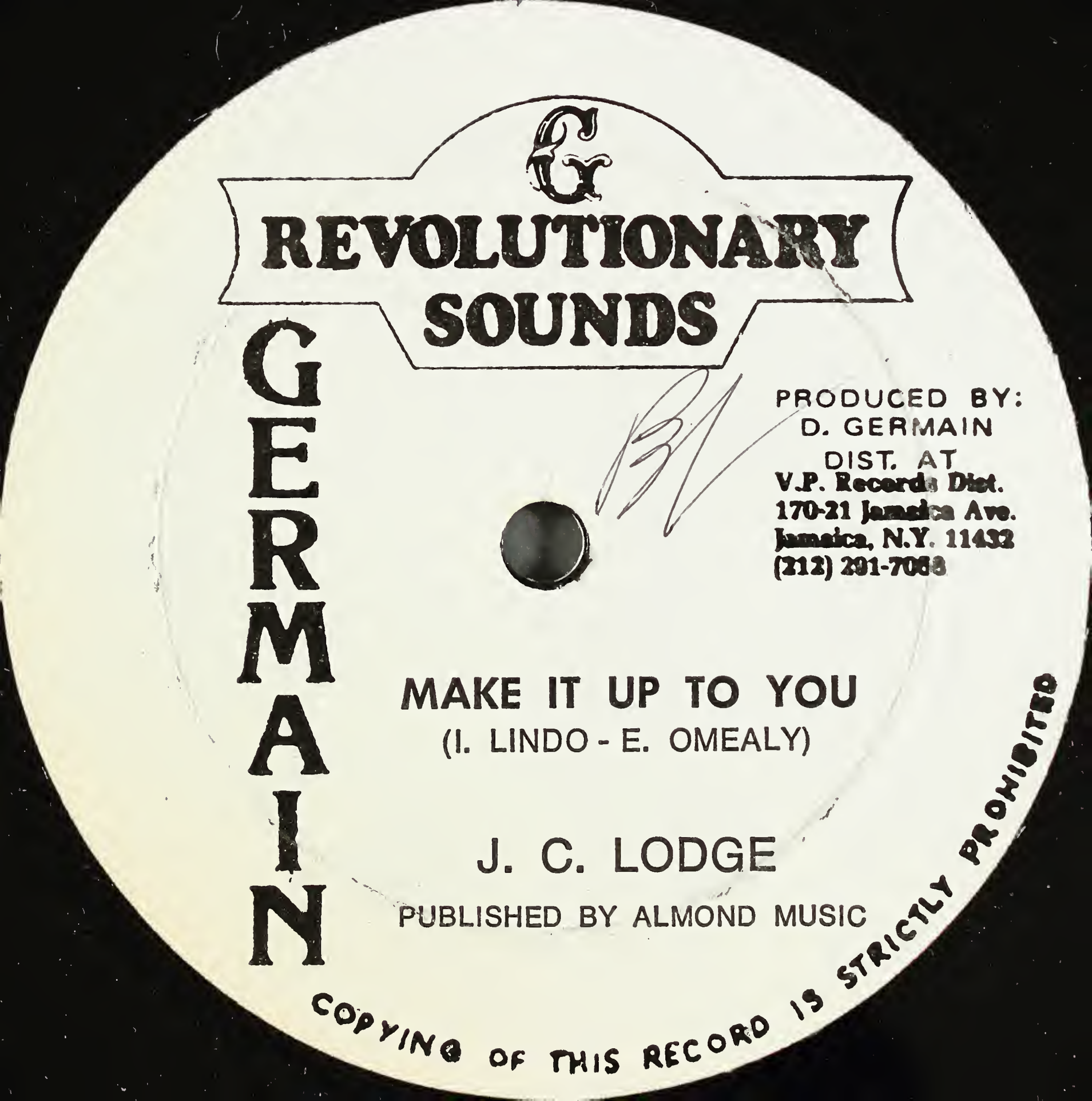


REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. GOING HOME (2:01-BMI)
2. ONE OF GOD'S SHEEP (2:12-BMI)
3. WAY DOWN DEEP IN MY SOUL (2:28-P.D.)
4. ON THE JERICHO ROAD (2:42-P.D.)
5. FARTHER ALONG (3:25-BMI)
6. THE GLORY LAND WAY (1:55-BMI)


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
Side A
Stereo
Produced by
Charlie's Records
Inc., N.Y.
KING SWALLOW
SCR 100
Charlie's
Records, Inc.
℗1980 ©1980
Kuti Music
Arr. by Pelham Goddard
JOY FROM HEAVEN (Part One)
JOY FROM HEAVEN (Part Two)
(Rupert Philo)


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
Side B
Stereo
Produced by
Charlie's Records
Inc., N.Y.
KING SWALLOW
CSR 100
Charlie's
Records, Inc.
℗1980 ©1980
Kuti Music
Arr. by Clive Brad
JOY FROM HEAVEN (Part Three)
JOY FROM HEAVEN (Part Four)
(Rupert Philo)


REVOLUTIONARY
SOUNDS
GERMAIN
PRODUCED BY:
D. GERMAIN
DIST. AT
V.P. Records Dist.
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7068
MAKE IT UP TO YOU
(I. LINDO - E. OMEALY)
J. C. LODGE
PUBLISHED BY ALMOND MUSIC
COPYING OF THIS RECORD IS STRICTLY PROHIBITED

REVOLUTIONARY SOUNDS

GERMAIN

PRODUCED BY:
D. GERMAIN

DIST. AT
V.P. Records Dist.
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7068

COPYING OF THIS RECORD IS STRICTLY PROHIBITED



JAZ-64
producers:
B. Bailey,
Nami & Delly

Side A
45 *RPM*
© ℗ 1990 Jamaa Zima Music BMI

NAMI & JAMES BOND

1. "WORL' A WINE"

(Nami Harmon & James Bond)

2. "HOT DUB"

exec. prod. Living Room Productions
recorded at: Living Room Studios
musicians: Nami Harmon & Danny Miller
Dist. by: Jamaa Zima Music Center
225 E. 167th Street • Bronx, NY 10456
(212) 590-1373

Unauthorized Copying Prohibited



JAZ-64
producers:
B. Bailey,
Nami & Delly

Side ß
45 *RPM*
© Ⓟ 1990 Jamaa
Zima Music BMI

NAMI

"WORL' A WINE" • Vocal Version

(Nami Harmon)
exec. prod. Living Room Productions
recorded at: Living Room Studios
musicians: Nami Harmon & Danny Miller
Dist. by: Jamaa Zima Music Center
225 E. 167th Street • Bronx, NY 10456
(212) 590-1373

Unauthorized Copying Prohibited

THE CREATORS



BAD MAGIC

THE WEIGHT

INSTRUMENTALS

SIDE A **A1** THE MISSION 2:27 **A2** THE MUSIC 3:29
A3 HEART POUND 3:31 **A4** THAT'S MY WORD 3:30

SIDE B **B1** KRONKITE 4:22 **B2** IN AND OUT 3:30
B3 STREET CONEXIONS 3:07 **B4** HOE'S AND DOUGH 3:28

SIDE C **C1** [ANOTHER] ANOTHER WORLD 4:41 **C2** W.A.R. 4:11
C3 NO LOVE 4:06

SIDE D **D1** WATCH US TOUCH 3:48 **D2** THE CYPHER 3:24
D3 OH YEAH 3:54 **D4** HARD MARGIN 4:32

BDM 202
VOODOO@BAD-MAGIC.COM

6 98650 22021 5

BAD MAGIC

THE CREATORS

THE WEIGHT

INSTRUMENTALS

SIDE A

33 1/3 RPM

A1 THE MISSION **A2** THE MUSIC

A3 HEART POUND **A4** THAT'S MY WORD

All tracks produced by the Creators.

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BAD MAGIC
THE CREATORS
THE WEIGHT
INSTRUMENTALS
SIDE B
33 1/3 RPM
B1 KRONKITE B2 IN AND OUT
B3 STREET CONEXIONS B4 HOE'S AND DOUGH
All tracks produced by the Creators.
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BAD MAGIC
THE CREATORS
THE WEIGHT
INSTRUMENTALS
SIDE C
33 1/3 RPM
C1 [ANOTHER] ANOTHER WORLD
C2 W.A.R. C3 NO LOVE
All tracks produced by the Creators.
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BAD MAGIC
THE CREATORS
THE WEIGHT
INSTRUMENTALS
SIDE D
33 1/3 RPM
D1 WATCH US TOUCH D2 THE CYPHER
D3 OH YEAH D4 HARD MARGIN
All tracks produced by the Creators.
BDM202. ℗&© 2000 Bad Magic. All rights of the producer and of the owner of the works reproduced are reserved. Unauthorised copying, hiring, lending, public performance and broadcasting of this recording is prohibited.

GNP CRESCENDO

PASSION

(Trower/Bronze

Skyview Music Corp./
Louise Music (ASCAP)

33 1/3 RPM
STEREO

GNP-PRO-4
3:56

ROBIN TROWER

(From the New LP "PASSION" GNPS 2187)

Produced by NEIL NORMAN

© 1987 GNP Crescendo Record Co., Inc.

Foley - Bartolo
• Records •

STRYKE 2

SIDE 1
STRYKE 2

℗ © 1989
Bartolo-Foley Pub.

1. FOOD POISONING 2:43
(Foley • Bartolo)

2. BEYOND INSANITY 5:48
(Foley • Bartolo)

Foley - Bartolo
• Records •

STRYKE 2

SIDE 2
STRYKE 2

℗ © 1989
Bartolo-Foley Pub.

1. I NEED A VACATION 3:40
(Foley • Bartolo)

2. SHOPPING CRAZE 3:36
(Foley • Bartolo)



COLUMBIA

STUDIO 2 STEREO

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(YEX.172) 33⅓ TWO 102

℗ 1965

1 1

HELP !

1. HELP! 2. ANOTHER GIRL. 3. YOU'RE GOING TO LOSE THAT GIRL.
4. I NEED YOU* 5. YOU'VE GOT TO HIDE YOUR LOVE AWAY.
6. THE NIGHT BEFORE
(All from film "Help!")
(Lennon—McCartney) (*Harrison)
Northern Songs Ltd. NCB

GEORGE MARTIN
and HIS ORCHESTRA

MADE IN Gt. BRITAIN

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COLUMBIA

STUDIO 2 STEREO

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(YEX.173) 33⅓

TWO 102

℗ 1965

2 2

HELP !

1. TICKET TO RIDE (from film "Help!") Northern Songs Ltd. NCB. 2. BAHAMA SOUND* Dick James Ltd. NCB. 3. I'VE JUST SEEN A FACE. Northern Songs Ltd. NCB. 4. IT'S ONLY LOVE. Northern Songs Ltd. 5. TELL ME WHAT YOU SEE. Northern Songs Ltd. NCB. 6. YESTERDAY Northern Songs Ltd. NCB (Lennon—McCartney) (*Martin)

GEORGE MARTIN
and HIS ORCHESTRA

MADE IN Gt. BRITAIN

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Epic
MIKE OLDFIELD
FIVE MILES OUT
Virgin
ARE 37983
SIDE 1
STEREO
AL 37983
℗ 1982 Virgin Records, Ltd.
TAURUS II 24:42 -M. Oldfield- (ASCAP)
"EPIC", IS A TRADEMARK OF CBS INC./ MARCA REG.


Epic
MIKE OLDFIELD
FIVE MILES OUT
Virgin
ARE 37983
SIDE 2
STEREO
BL 37983
℗ 1982 Virgin Records, Ltd.
1. FAMILY MAN 3:49 -M. Oldfield - T. Cross - R. Fenn - M. Frye - M. Reilly - M. Pert- (ASCAP)
2. ORABIDOO 13:03 -M. Oldfield - T. Cross - R. Fenn - M. Frye - M. Reilly - M. Pert- (ASCAP)
3. MOUNT TEIDI 4:10 -M. Oldfield- (ASCAP)
4. FIVE MILES OUT 4:14 -M. Oldfield- (ASCAP)
"EPIC", IS A TRADEMARK OF CBS INC./ MARCA REG.

STEREO

VENDOR: MERCURY RECORD CORPORATION

Mercury® RECORDS

SPANISH FIRE
LOS CHAVALES DE ESPANA

SR-60874
Side 1



A Stereophonic
High Fidelity
Recording

1. AY, AY, AY - 2:22
2. LA MARCHA DE CADIZ - 1:55
3. DOCE CASCABELES - 2:46
4. AMOR - 2:16
5. TE SIGO ESPERANDO - 2:38
6. DANZA CASTELLANA - 1:59

LONG PLAYING • HIGH FIDELITY

STEREO

VENDOR: MERCURY RECORD CORPORATION

Mercury® RECORDS

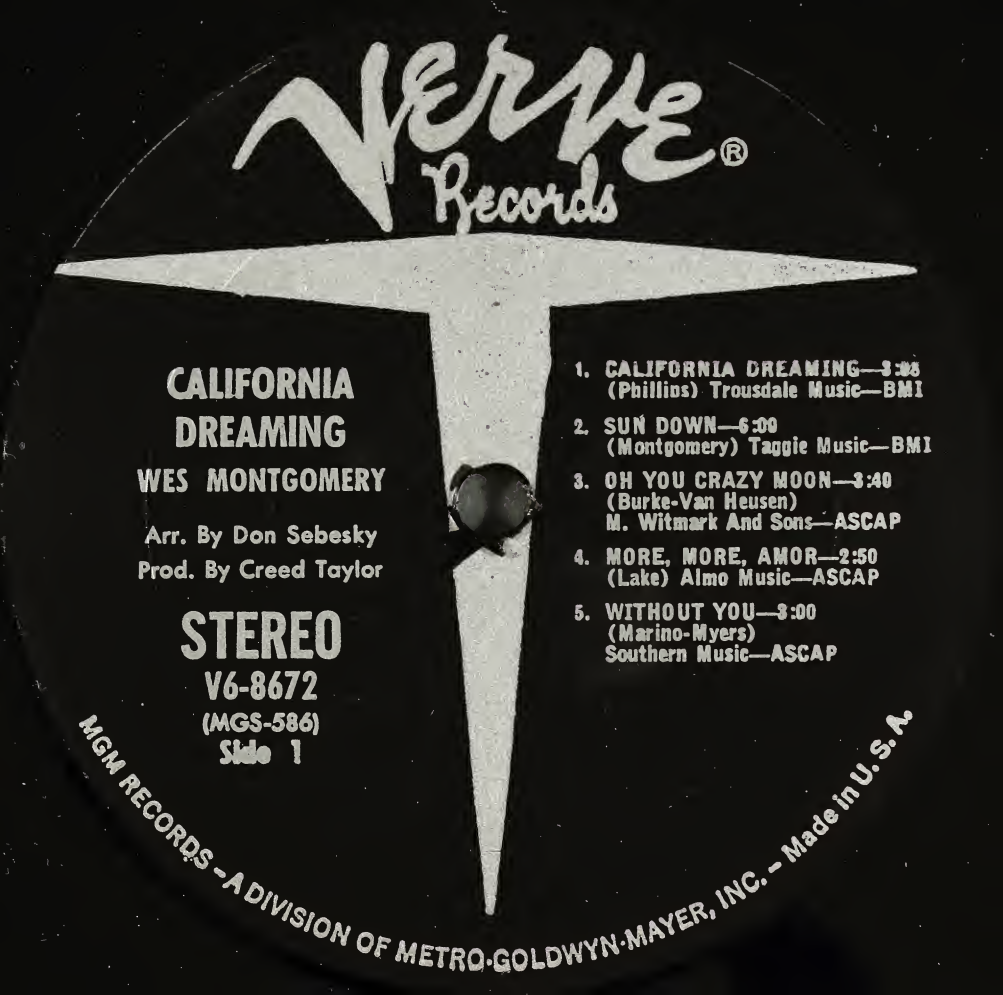
SPANISH FIRE
LOS CHAVALES DE ESPANA

SR-60874
Side 2

A Stereophonic
High Fidelity
Recording

1. FLAMENCO TWIST - 3:20
2. LA MORENA DE MI COPLA - 1:48
3. LA VIOLETERA(Who'll Buy My Violets) - 2:39
4. ESCANDALO - 2:05
5. NOCHE DE RONDA - 2:32
6. VIVA MADRID - 1:58

LONG PLAYING • HIGH FIDELITY


Verve®
Records
CALIFORNIA DREAMING
WES MONTGOMERY
Arr. By Don Sebesky
Prod. By Creed Taylor
STEREO
V6-8672
(MGS-586)
Side 1
1. CALIFORNIA DREAMING—3:38
(Phillips) Trousdale Music—BMI
2. SUN DOWN—6:00
(Montgomery) Taggie Music—BMI
3. OH YOU CRAZY MOON—3:40
(Burke-Van Heusen)
M. Witmark And Sons—ASCAP
4. MORE, MORE, AMOR—2:50
(Lake) Almo Music—ASCAP
5. WITHOUT YOU—3:00
(Marino-Myers)
Southern Music—ASCAP
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


Verve®
Records
CALIFORNIA DREAMING
WES MONTGOMERY
Arr. By Don Sebesky
Prod. By Creed Taylor
STEREO
V6-8672
(MGS-587)
Side 2
1. WINDS OF BARCELONA—3:07
(Lake) Almo Music—ASCAP
2. SUNNY—4:00
(Hebb) Portable Music—BMI
3. GREEN PEPPERS—2:55
(Lake) Almo Music—ASCAP
4. MR. WALKER—3:35
(Montgomery)
Taggie Music—BMI
5. SOUTH OF THE BORDER—3:15
(Down Mexico Way)
(Carr-Kennedy)
Shapiro-Bernstein & Co.—ASCAP
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—Made in U.S.A.

HI FI
DECCA
RECORDS



Jimmy Durante

at the Piano

IN PERSON

Including

TOODLE DE DOO

INKA DINKA DOO

SHINE ON HARVEST MOON

GOOD NIGHT

DL 8884

Printed in U.S.A.

DL 8884
LONG PLAY 33⅓ RPM

JIMMY DURANTE

(IN PERSON)

AT THE PIANO

IMPORTANT!
This monaural Long Play record can also be played on a stereo phonograph—resulting in even better sound reproduction than that obtained from conventional phonographs

SELECTIONS INCLUDE:

Side One

1. START OFF EACH DAY WITH A SONG — Jimmy Durante
2. MAD BIRD MELODY (Toodle De Doo) — Jimmy Durante
3. I WANT A GIRL (Just Like The Girl That Married Dear Old Dad) — Harry Von Tilzer-Will Dillon
4. INKA DINKA DOO — Don Ryan-Jimmy Durante-Harry Donnelly
5. YOU MADE ME LOVE YOU (I Didn't Want To Do It) — James V. Monaco-Joe McCarthy
6. CAROLINA IN THE MORNING — Walter Donaldson-Gus Kahn

Side Two

1. BY THE LIGHT OF THE SILVERY MOON — Gus Edwards-Edward Madden
2. TAKE AN "L" — Jimmy Durante
3. SHINE ON HARVEST MOON — Jack Norworth-Nora Bayes
4. THE BEST THINGS IN LIFE ARE FREE — B. G. DeSylva-Lew Brown-Ray Henderson
5. IDA, SWEET AS APPLE CIDER — Eddie Leonard
6. GOOD NIGHT — Jimmy Durante-Jackie Barnett

When Jimmy Durante stepped into the studio to record this album, it seemed as though a burst of dazzling sunlight had enveloped the stark, acoustically insulated walls and danced gaily amid the tangle of electronic equipment.

Hat in one hand, a cigar in the other; the familiar, irresistible grin flashing in the shadow cast by the most famous "proboscus" in the world . . . Jimmy the "pie-a-nist" had arrived . . . *In* person!

Seating himself at the keyboard of one of the two freshly tuned concert grands in the room, Jimmy executed a beautiful, florid glissando. Looking a bit surprised himself, he quipped, "Whatsa matter, didn't you think I could do it?" Actually, no one was surprised that he *could* do it, but amazed that he would let us know it. It is that element of his personality, a resolute refusal to ever take himself too seriously, that has perhaps more than anything else endeared him to everyone he has ever met . . . either on or off stage.

Undoubtedly one of the most fabulous showmen of our time, Jimmy Durante's hilarious antics, hair-trigger wit, sincere warmth and captivatingly earthy charm have placed him in the ranks of the world's greatest entertainers.

In this album, we present Jimmy Durante (in person) at the piano. A pianist of considerably more talent than he'll ever admit to, he plays with great enthusiasm and obvious joy. The melodies, several of which were written by Durante, are rendered—to the accompaniment of Jack Roth on drums and some rollicking commentary by Jimmy—in the most delightful manner imaginable.

IF YOU'VE ENJOYED THIS RECORDING . . . YOU'RE SURE TO LIKE THESE OTHER GREAT LONG PLAY ALBUMS:



Look For The Silver Lining • If I Can Help Somebody • Count Your Blessings Instead Of Sheep • With These Hands • You'll Never Walk Alone • A Perfect Day • I Believe • Passing By • Over The Rainbow • You're Not Living In Vain • Beautiful Isle Of Somewhere • May The Good Lord Bless And Keep You
DL 8838
DL 7RR38 (Stereo)



Something's Gotta Give • Ain't This A Shame • My Beloved • Hey There • My Funny Valentine • It's All Right With Me • But Not For Me • Ethel, Baby • Too Close For Comfort • My Heart Is So Full Of You • Ol' Man River • Chicago • How High The Moon • Impersonations: Nature Boy—Because Of You
DL 8841
DL 78841 (Stereo)



When You Were Sweet Sixteen • Lonesome And Sorry • Alice Blue Gown • The Love Nest • You Know You Belong To Somebody Else • Scarlet Ribbons • Till • Rose Of Washington Square • Somebody Loves You • Going, Going, Gone • After I Say I'm Sorry • Everything Is Peaches Down In Georgia
DL 8835
DL 78835 (Stereo)



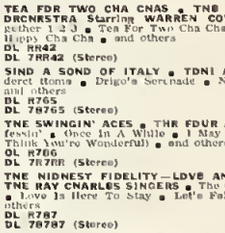
(At) The End (Of A Rainbow) • Hello, Young Lovers • Push De Button • Volare • I Feel It Right Here • I'm Beginning To See The Light • I'm Just A Lucky So And So • Alright, Okay You Win • We Kiss In A Shadow • Jamaica Farewell Song • Come By Sunday • Carolese Love
DL 883D
DL 7RR30 (Stereo)



My Isle Of Golden Dreams • Do You A Lol • To You, Sweetheart, Aloha • Mapuana • Us Like Us A Like • Catanarat • Beyond The Reef • Paradise Isle • The Magic Islands • Makatajua • How D'ya Do • King's Serenade —Aloha Oe
DL 8817
DL 7RR17 (Stereo)



When You Wish Upon A Star • Stars Fell On Alabama • You're A Heavenly Thing • Moonlight Becomes You • Heavenly • Moonlight Cocktail • I Married An Angel • Polka Dots And Moonbeams • Stars At Twilight • Stars In My Eyes • I've Told Every Little Star • A Little Bit Of Heaven
DL 8722
DL 7R72a (Stereo)



TEA FOR TWO CHA CHAS • THE TOMMY DORSEY ORCHESTRA Starring WARREN COVINGTON • Together 1-2-3 • Tea For Two Cha Cha • I Want To Be Happy Cha Cha • and others
DL 8842
DL 7RR42 (Stereo)

SIND A SOND OF ITALY • TONI ARDEN • Arrivederci Roma • Drigo's Serenade • Non Dimenticar • and others
DL 8765
DL 78765 (Stereo)

THE SWINGIN' ACES • THE FOUR ACES • I'm Confessin' • Once In A While • I May Be Wrong (But I Think You're Wonderful) • and others
DL 8706
DL 7R78R (Stereo)

THE NIGHEST FIDELITY—LOVE AND MARRIAGE • THE RAY CHARLES SINGERS • The Girl That I Marry • Love Is Here To Stay • Let's Fall In Love • and others
DL 8787
DL 78787 (Stereo)

Music from the Sound Track of the Michael Todd Production AROUND THE WORLD IN EIGHTY DAYS • Music Composed and Conducted by VICTOR YOUNG
DL 9046
DL 79D46 (Stereo)

THAT CERTAIN FEELING • FELICIA SANDERS • Dancing In The Dark • Summertime • Nobody Else But Me • and others
DL 8762
DL 78782 (Stereo)

THIS IS A HIGH-FIDELITY RECORD!
For proper reproduction use RIAA or similar Record Compensator setting.

a New World of Sound... DECCA Records

PROPER CARE OF THIS RECORD will prolong its life and increase your listening enjoyment. Keep in special protective polyflex envelope when not in use; avoid handling playing surface, wipe with soft, slightly damp cloth; set phono for proper needle and turntable speed. CHECK NEEDLE FREQUENTLY FOR WEAR—IF DEFECTIVE IT CAN PERMANENTLY DAMAGE RECORD.

Printed in U.S.A.

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LYNYRD SKYNYRD

GIMME BACK MY BULLETS





MCA-1617

0 76732-1617-1

Side 1

Give Me Back My Bullets
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. — BMI

Every Mother's Son
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. — BMI

Trust
(Allen Collins-Gary Rossington-Ronnie Van Zant)
Duchess Music Corporation/Hustlers Inc. — BMI

I Got The Same Old Blues
(J. J. Cale)
Audigram Music, a Division of Audigram Inc. — BMI

Side 2

Double Trouble
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc — BMI

Roll Gypsy Roll
(Allen Collins-Gary Rossington-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc — BMI

Searching
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. — BMI

Cry For The Bad Man
(Gary Rossington-Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. — BMI

All I Can Do Is Write About It
(Allen Collins-Ronnie Van Zant)
Duchess Music Corporation/Get Loose Music Inc. — BMI

Produced by Tom Dowd



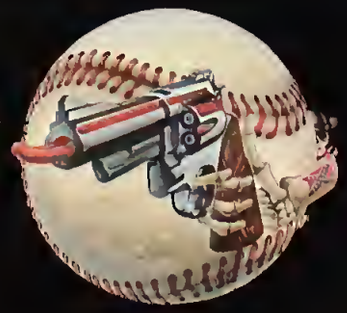
A very special thank you to
Tom Dowd (& sons)
Thank you for puttin up with us:
Stella, Bernice Rossington, Judy,
Patricia, Teresa, Kathy
Thank you for puttin us up: Craig Reed,
Joe Barnes, Kevin Elson, Chuck Flowers,
Dean Kilpatrick, Johnny "Bitchin" Butler.
Peter Rudge (a gentleman);
Jane, New York; Sally, London, Paris
Dave Clark, Trinifold
Record Plant, L.A., Gary Ladinsky,
Bob Merrett
Sir Productions (to all the boys & girls)
Paragon gang, Capricorn, Phil Walden.
Crazy Tom Humphreys
Pastore Music
Thanks to the people of Europe
People you should also know:
Sammie Ammons, Bob O'Neal,
Mike Lancaster, Truckin Dan, Carl Parker,
Player Brothers, Barry Harwood,
Kenny Watson, Al McDonald,
The Honmcutts.
Amplifiers by Peavey Electronics

On behalf of Lynyrd Skynyrd let me
acknowledge our kinship to
the likes of the
Marshall Tucker &
Charlie Daniels Bands.
Furthermore; in agreeance with all
concerned the energy set forth
in our fashion of music is
dedicated to Del Pyle (and thank God)

Thomas D. Pyle (Artimus)

and don't forget Scott Parsons...

Photos: Moshe Brakha
Art Direction: George Osaki



MCA-1617
.MCA RECORDS

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Unbelievable



It's truly "Unbelievable" that the LARKS, who I first brought together in the early 60's, are having their first album released some thirty years later, in the 90's, on popular demand by nostalgians both here and abroad.

My dreams of forming a group began back in high school where I was inspired by the voices of George Grant of the "Castel's", and George Tinley of the "Dreams" – two friends whose talent was well respected during that time. After high school, I enlisted in the U.S. Marine Corps where I continued my pursuit to form various R & B groups who often performed for the USO.

It was nearly two years after leaving the military, and carefully searching the neighborhoods of Philadelphia to find that special blend, that I successfully brought together the unique sounds of the LARKS. The LARKS' name was derived after I saw it on a billboard for a newly advertised cigarette.

The initial members of the group consisted of: Jackie Marshall, lead singer/1st tenor; Calvin Nichols, 2nd tenor; Earl Oxidine, baritone; and Weldon A. McDougal III, bass. In the years to follow, Jackie Marshall left the group and was replaced by various other lead vocals heard on this album such as: Cleopatra, Irma, and Vivian. In addition, the LARKS have provided background vocals for Barbara Mason and Phyllis Smith. Most of the lyrics were written by members of the group.

My sincere thanks to all who long to hear the LARKS' "UNBELIEVABLE". **When you listen to this album, I hope that your ears are going to give your head a party! (smiles)**

Weldon A. McDougal III



Johnny Midnight Lerro (L) and Weldon A. McDougal III.

Side 1

1. It's Unbelievable (with Jackie Marshall)
2. Fabulous Cars & Diamond Rings (with Jackie Marshall)
3. For The Love Of Money (with Jackie Marshall)
4. Let's Drink A Toast (with Jackie Marshall)
5. There Is A Girl (with Jackie Marshall)
6. Heaven Only Knows (with Cleopatra)
7. Keep On Forgetting* (with Jackie Marshall)
8. Love Me True (with Jackie Marshall)
9. Dedicated To You (with Barbara Mason)

*previously unreleased

Side 2

1. Bottom Of My Heart (with Vivian McDougal)
2. Rain (with Vivian McDougal)
3. Groovin At The Go Go (with Vivian McDougal)
4. Fabulous Cars & Diamond Rings (2nd Version) (with Jackie Marshall)
5. Another Chance (with Vivian McDougal)
6. I Need Somebody To Love (with Phyllis Smith)
7. Without You Baby (with Irma)
8. It's Unbelievable (with Vivian McDougal)
9. Don't Cry (with Irma)

My Special Thanks to: Johnny Midnight Lerro, who without his help, the revival of this album would not be possible.
Much Appreciation to: Val Shively, a good friend, for keeping this music alive.
Added Thanks to: Bob Freed; Richard Bomberrrowitch; and Joyce Mitchell
Executive Producer: Johnny Midnight Lerro
All Songs Produced by: Weldon A. McDougal III
All Songs are Published by: VEEDONE Music, BMI

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VALENTINE ELEVEN

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SIDE ONE

VALENTINE ELEVEN	5:14
ABI-YO-YO: THE BEST OF ALL WORLDS	4:30
SOFT SPIN	5:43
NIMBU-PANI: THE LEMON-WATER SONG	5:18
TOTAL TIME	20:45

SIDE TWO

JUNGLE OF LOVE	5:37
HYMN TO THE WORLD INDIAN	5:33
FIRST LOVE	4:00
LONG-DISTANCE MESSENGER	6:11
TOTAL TIME	21:21

All compositions by Jordan DeLaSierra

MUSICIANS

Jordan DeLaSierra: Composition, Keyboards, Programming & Lead-Vocal Excursions
Teja Bell: Guitars, Electric-Bass, Synthesis & Programming of Yamaha YCAM Technologies
Daniel Ryman: Synthesis, E-mu Technologies, Drum Programming, Computer-Interface & Systems-Operations
Alphonse Meredith: Drumming & Selective SP-12 Programming
Steven Kindler: Violin on Soft Spin
Rick Henderson: Sarod & DX-7 Programming on Long-Distance Messenger
Bill Summers & Daniel Ryman: Percussion Samples

VOCAL CHANTS, ANTIPHONS, COUNTERPOINTS & HARMONIES

Jordan DeLaSierra on Valentine Eleven, Jungle of Love, Nimbu-Pani: The Lemon-Water Song, Abi-Yo-Yo: The Best of All Worlds, Long-Distance Messenger & Hymn To The World Indian
Pamela Polland on Valentine Eleven, Nimbu-Pani: The Lemon-Water Song, Abi-Yo-Yo: The Best of All Worlds & Long-Distance Messenger
Teja Bell on Hymn To The World Indian & Abi-Yo-Yo: The Best of All Worlds
Keta Bill on Hymn To The World Indian

Produced by Teja Bell, Daniel Ryman and Jordan DeLaSierra
Executive Producer Teja Bell
Engineered and Mixed by Daniel Ryman and Teja Bell
Recorded and Mixed at Samurai Sound, Marin County, CA
Mastered August 17, 1987 by Steve Nall at Future Disc in Los Angeles, CA
Original Album Cover Design-Art by Jordan DeLaSierra
Front and Back Cover Computer Realization by James Dowlen
Artist Photo by James Dowlen
Calligraphy by Satoshi Suzuki
A WorldArts Production

With sincere appreciation to
Terry Riley, Frank Messa, Joshua Steele, James Coburn, Teja Bell, Daniel Ryman, Steven Kindler, Pamela Polland, Clive Stevens, Rachel Lahn, Bob Johnston, Ziporah Marcus, MMM III, B. Prince, Alan Kaplan, Geoff Workman, Tariq Hamid, L.W., Hans Fossedahl, Sterling Peterson, Keith Jones, Howard Morris and the Sapper Brothers

I express heart-felt gratitude to my mother & father, sisters & brothers, true friends & neighbors, teachers & disciples, associates & adversaries & all forms of life, great & small, who each, in such unique ways, have contributed & continue to contribute, so graciously, to the playful unfoldment of my life & work.

To the East, to the West, to the South, to the North, to the Nadir & to the Zenith, I say to everyone: I am a Possiblist – a transphilosophic scientist whose life & work is dedicated to serving human & interspecies co-evolution. Music, Architecture & Poetry are the time-honored mediums through which I express my creative confession.

With the blessed gift of these several art-forms, I am laboring to build a bridge that will stretch from the war-torn shores of my life & time into a gracious domain of peace, a domain of happiness, an enduring time-space wherein all mankind can recognize his/her true nature & can, in this moment of recognition, awaken universally to the virtuous celebration of wisdom & compassion.

In Truth & Goodness & Beauty,
Jordan





(H) hydrogen : (C) carbon : (O) oxygen : (CO_2) carbon dioxide : (H_2O) water
($E = MC^2$) energy equals mass times the speed of light squared
($AE = IC^9$) aesthetic-evolution equals intelligent-celebration to the ninth power

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VALENTINE ELEVEN

Valentine, Evolutionary Valentine. . .
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Valentine. . . RELATIVITY
Valentine. . . QUANTUM ALCHEMY
Valentine. . . NEW BIOLOGY
Valentine. . . MODERN CHEMISTRY
Valentine. . . Valentine. . .
Valentine. . . Valentine. . .
Valentine Eleven,
Evolutionary Language of the Heart
Valentine, Evolutionary Valentine. . .
Evolutionary Language of the Heart
Valentine, Revolutionary Valentine. . .
Evolutionary Language of the Heart
Trigonometry,
Come & Dance with me
Physiology,
Let your Heart run free
Relativity. . .
Quantum Alchemy. . .
New Biology. . .
Modern Chemistry
Oh. . . Oh-Oh-Oh. . .
Oh-Oh-Oh. . . Oh-Oh-Oh. . .
Oh-Oh-Oh

ABI-YO-YO: THE BEST OF ALL WORLDS

Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo-Yo-Yo-Yo. . .
Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo-Yo-Yo-Yo
We Love, We Live, We Work, We Play—
All Through the Night, All Through the Day
Yeah! This is It, Here We Are—
In the Best of All Worlds
Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo. . .
Yo-Yo, Abi-Yo-Yo, Abi-Yo-Yo

NIMBU-PANI: THE LEMON-WATER SONG

Nimbu-Pani in the Shade,
Come & Taste My Lemonade
Lemon-Water, Sweet & Strong—
Wet Your Whistle for a Song

JUNGLE OF LOVE

Come into the Jungle, the Jungle of Love
Come into the Jungle-Jungle,
Come into the Jungle-Jungle,
Come into the Jungle, the Jungle of Love

HYMN TO THE WORLD INDIAN

One with the Song of the Lark and the Loon
One with the Dance of the Sun and the Moon
One with the Earth and the Water and Sky
One with the Fish and the Swift Dragon-Fly
World Indian: Hey-Ya-Hey-Ya-Hey
World Indian: Hey-Ya-Hey-Ya-Hey
One with the Wintertime Whippoorwill's Call
One with the Spring and the Summer and Fall
One with the Bird and the Bear and the Bee
One with the Seed of the Flowering Tree
World Indian: Hey-Ya-Hey-Ya-Hey
World Indian: Hey-Ya-Hey-Ya-Hey

LONG-DISTANCE MESSENGER

Long-Distance Messenger, Sending a Message
To the Children of the World,
To Creatures Ev'rywhere:
To China, England & Brazil. . . India, Japan & Spain. . .
Egypt, Ecuador & France. . . Switzerland & Mexico. . .
Senegal & Idaho. . . Samarkand & Buffalo:
Ev'ry Part of the Globe, Ev'ry Heart, Ev'ryman:
And the Message is, the Message is:
'GOODWILL TO ALL: PEACE IN SPACE FOREVER:
AWAIT YOUR CALL: LET'S LEARN LOVE TOGETHER.'
Long-Distance Messenger, Sending a Message
To the Children of the World,
To Creatures Ev'rywhere

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the NEW SENSATION as danced in the PEPPERMINT LOUNGE

DOIN' THE



as played by THE TWISTERS

STEREO

FORTUNA
TLPS 990

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It is the fate of men of genius that their contributions to society are minimized by the passage of time. Like a structure that is built by placing one brick upon another, so the original work of a pioneer is improved by everyone who uses the existing knowledge as a guide toward perfection.

A genius in the field of technology was Thomas Alva Edison. A small army of talented technicians, sometimes working singly, sometimes in groups, have brought his unique discoveries far along the road until the then brilliant work of Edison bids fair to be forgotten.

What lovers of music, enjoying the new revelations of sound, realize that Edison's work on the dynamo and his work on the electric light bulb were cornerstones of today's development of stereo records?

It is hardly realized today that Edison devised the multi-channel system. In fact, it was his daring imagination that vaulted more than half a century beyond the two-channel present into what may be the three-channel future.

One of Edison's early British patents describes a three-channel device using three-gauged cylinders, and three separate horns feeding into three recording and playback heads. Edison thought this invention might be useful in recording "three-part music" or singing.

The principle of simultaneous multi-channel recording was established by him. His idea lay dormant until 1898 when the first three-track phonograph was commercially manufactured by the Columbia Phonograph Corporation and advertised as "The Multiplex Gramaphone Grand", — the largest talking machine ever constructed.

The first customer for the triple-horned monster was the Shah of Persia. Unfortunately, few others were willing to pay the thousand pre-inflation dollars asked for it.

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917	HYMNS
920	EL TORO BRAVO
921	DANCE & DREAM
923	SOUSA MARCHES
934	LET'S LISTEN ALL NIGHT
937	HOLIDAY IN ACAPULCO
941	SONGS OF THE IVY LEAGUE
947	OPERA OVERTURES
949	MUSIC OF VERDI
951	OPERA GEMS
952	MELODIES FROM OLD WORLD
955	DIXIE LAND GOES WILD
956	CHOPINESQUE
966	BRAHMS — SYMPHONY No. 1
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LOUIS BELLSON AND EXPLOSION

NOTE SMOKING



JAZZ™



Side One

SAMBANDREA SWING 5:05
Don Menza (Rodon Music-ASCAP)
Chuck Findley-Trumpet solo, Don Menza-Sax solo

BUSTLING 3:49
Ian McDougall-arranged by Sammy Nestico (White Rock Music-BMI)
Ron King-Fluegel Horn solo

I CAN'T GET STARTED 3:49
Vernon Duke and Ira Gershwin-arranged by John Bambridge (Chappell & Co., Inc.-ASCAP)
Conte Candoli-Trumpet solo

ODYSSEY IN RHYTHM 4:43
George Romanis (Sinamor Parthenon-BMI)
Ted Nash-Alto Sax solo

Side Two

DON'T GET AROUND MUCH ANYMORE 4:06
Duke Ellington and Bob Russell-arranged by Tommy Newsom (Harrison Music/Robbins Music (U.A.)-ASCAP)
Ross Tompkins-Piano solo

SPITFIRE 3:00
Louis Bellson-arranged by Jon Bambridge (M.U.S.I.C.-ASCAP)

PICTURE IV 4:12
Gordon Goodwin (M.U.S.I.C.-ASCAP)
Joe Romano-Alto Sax solo, Pete Christlieb-Tenor Sax solo

SKIN DEEP 5:00
Louis Bellson (Tempo Music-ASCAP)

CREDITS

PRODUCED BY: JEFFREY WEBER
Recorded at Filmways/Heider Studios, Studio B, Hollywood, CA – August 14, 15, 1978
Associate Producer: David A. Richardson
Engineer: Phil Schier
Disk Mastering: Future Disc
Design: Germinaro Associates
Concept & Direction: Jeffrey Weber

THE EXPLOSION BAND

Louis Bellson: Drums, Roto Toms
Peter Woodford: Guitar
Ross Tompkins: Piano, Fender Rhodes
Gary Pratt: Acoustic & Fender Bass
Jack Arnold: Percussion
Conte Candoli: Trumpet
Snooky Young: Trumpet
Chuck Findley: Trumpet*
Ron King: Trumpet, Fluegel Horn
Walt Johnson: Trumpet
Bill Booth: Trombone
Alan Kaplan: Trombone
Dana Hughes: Trombone
Bob Payne: Trombone
Pete Christlieb: Tenor Saxaphone, Flute, Clarinet
Don Menza: Tenor Saxaphone, Flute
Joe Romano: Alto, Soprano Saxaphone, Piccolo
Ted Nash: Alto Saxaphone, Flute
Andy Mackintosh: Baritone Saxaphone

**Chuck Findley courtesy of Monterey Records*

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TELEFUNKEN

TF - 424 S

WIENER TRIO

Rudolf Buchbinder · Peter Guth · Heidi Litschauer

Mendelssohn: Klaviertrio d-moll, op. 49
Schumann: Klaviertrio d-moll, op. 63



TELEFUNKEN

TF-424 STEREO
COMPATIBLE

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WIENER TRIO

CARA A

Felix Mendelssohn
(1809-1847)

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO
Núm. 1 en Re Menor Op. 49

1. Molto Allegro ed agitato
2. Andante con moto tranquilo
3. Scherzo. Leggiero e vivace
4. Finale. Allegro assai appassionato

CARA B

Robert Schumann
(1810-1856)

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO
Núm. 1 en Re Menor Op. 63

1. Con energia y pasión
2. Vivaz pero no impetuoso
3. Lento, con íntimo sentimiento
4. Con fuego

WIENER TRIO
Rudolf Buchbinder, Piano
Peter Guth, Violin
Heidi Litschauer, Violoncello



TF - 405

TF - 406





TF - 408

TF - 409



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Imprime: Octavio, Félez y Cía., S. A. Tomás Bretón, 51 - Madrid.
Edita: ZAFIRO, S. A. Campomanes, 10 Madrid.

STAN McDONALD'S

BLUE HORIZON JAZZ BAND



Classic Jazz Variations

BLUE HORIZON JAZZ BAND

Classic Jazz Variations

The wide world of traditional jazz is populated with a large number of bands that play that venerable style of music. The groups vary in size and competence, as you would expect, but none lacks the essential ingredient that makes what is played fun to listen to and, therefore, worthwhile. That main ingredient, naturally, is love of the music and of those who have perpetuated its being from its beginning. This great affection is evident whether a band is displaying its wares before ten non-caring customers in the corner saloon or before thousands of the faithful at a major festival. Spreading the joy around is really the name of the game.

However, not all traditional jazz bands are blessed with a magnificent jazz soloist and are content to rely on enthusiastic ensembles and strong repertoires to carry them through gig after gig. We're not talking "Down Beat" award winners here, but jazz musicians who can soar above the crowd while making a statement of some consequence. In other words, one who has something to say and knows how to say it.

Stan McDonald, leader of the Blue Horizon Jazz Band, is such a player and the role of major jazz soloist is not a new one for him by any means. His soprano saxophone and clarinet work sparked the New Black Eagle Jazz Band for ten years as it became one of the best groups in the world through its international appearances, recordings, and plain old fashioned hard work.

In 1981, Stan left the Eagles and set about the task of putting together the Blue Horizon Jazz Band. After performing with a group as potent as the New Black Eagle band, it was obvious to McDonald that the Blue Horizon had to be more than just a pick-up band that would play the standard traditional jazz tunes perfunctorily. Following a trial and error period with different players, McDonald was able to convince veteran trumpeter Walt Miller that his 17-year term of retirement from playing was over. The two had played together in the past, most notably in the Historic Jazz Band (until 1966) which was truly historic in that it was Boston's first New Orleans revivalist band. Miller was able to give McDonald what he was looking for in the front line trumpet chair, an important assignment in every trad band.

The third member of the front line is the experienced trombonist Fred Walsh who, not coincidentally, had played beside McDonald and Miller in the Historic Jazz Band. This trio, by the way, had not been reunited at the time of the first Blue Horizon record in 1983 (BH DD1).

The important task of driving, supporting and controlling the after-burners is entrusted to the swinging rhythm section comprising pianist Phil Hower whose experience was gained in various groups and places starting back in the middle 'fifties, bassist Hans Brack, who is only in his early twenties, but who possesses the necessary skills to play jazz and perform with symphonic ensembles; drummer Jimmy Kay who played in big bands (remember them?) before settling into the small jazz band groove. Kay was also a member of the Historic Jazz Band.

So, finally Stan has in place the personnel that is the Blue Horizon Jazz Band. The band can be heard regularly in the New England area at Ephraim's in Sudbury, MA, the Sticky Wicket in Hopkinton, MA, and periodically at the Starlight Roof in Boston, the Interlaken Inn, Lakeville, CT, the Longwood Inn, Marlboro, VT and frequently in concerts at other locations (watch your local listings). Stan is ready to venture beyond New England with the band, so be on the lookout for them especially at some of the many festivals that occur throughout the country.

Recorded live in the comfortable environs of Ephraim's, the music on this record is representative of what the Blue Horizon was doing at the end of 1985 and beginning or 1986, except for "Lonesome Road" which comes from a year earlier and includes Charles Mazza and Steve Pratt on drums and bass, respectively.

"Dardanella" is an old favorite by Fred Fisher dating back to about 1919 when Ben Selvin's orchestra recorded it. The song survived nicely and there were many subsequent recordings by numerous sweet bands and jazz ensembles. McDonald opens with his gorgeous sounding soprano and can be heard on clarinet during one of the group passages. There are good solos from the other horns and a beauty by Phil Hower. Watch that ending!

"My Little Isabel" was written by cornetist Natty Dominique who played it on Johnny Dodds' recording for Victor on January 30, 1929. It is a tough tune to play and you won't find many bands featuring this one -- especially in G rather than the A♭ original. The Blue Horizon version is patterned on the Dodds version and McDonald uses his clarinet throughout in tribute.

Singer Jimmy Witherspoon recorded "Lotus Blossom" twice, once with Wilbur DeParis' band, and Julia Lee had an early record of this tune which is sung more often than not. Stan "sings" the melody on soprano in the Blue Horizon's instrumental version of a good tune which deserves to be heard more frequently. Walsh, Miller and Hower also get a say.

"Cake Walking Babies" is a popular song from the early 1920s that will always get an audience moving. The Blue Horizon's lusty opening salvo is exceptional and is followed by Hower's solo and the first vocal on this record by Stan McDonald. Great fun. All traditional bands should have this one in the book. Stan's main man, Sidney Bechet, recorded this for Blue Note in 1949 and played it all during his career.

Stan does another vocal on "Viper Mad," a "tea" song that probably had nothing to do with that famous Boston party. The Noble Sissle Swingster's recording featuring the great Bechet is the model for the Blue Horizon rendering. Walt Miller says some nice things behind Stan's vocal and in solo.

The evergreen "On The Sunny Side Of The Street" is a wonderful feature for the McDonald soprano saxophone and shows us a different picture of the Blue Horizon Jazz Band than we have seen heretofore. The tempo is perfect and Stan uses it to full advantage.

Louis Armstrong, Johnny Dodds, Sidney Bechet and many other jazz greats have recorded "Wild Man Blues," a true jazz classic. Composed by Armstrong and Jelly Roll Morton, there are many breaks to be executed along the way. The band does a great job with this wonderful gem and one walks away feeling very good.

Nat Shilkret and Gene Austin wrote "Lonesome Road" and the song appeared in a 1929 movie version of "Show Boat." Many jazz people have played it through the years and obtained various feelings from the tune. Stan's soprano speaks eloquently in a slow tempo which seems to fit this song best. Hower plays another good solo, Miller growls nicely and Walsh adds fitting comments before Stan wraps it up on clarinet. A most appropriate conclusion to a remarkable program of classic jazz variations.

Listening to the Blue Horizon Jazz Band in person or on record will prove a revelation to many jazz fans. In either case, a varied program played by a band of kindred souls led by a superb instrumentalist will prove to be a memorable experience. Sidney Bechet would have loved it!

Russ Chase
WWFM (Mercer County, NJ)
IAJRC Journal

SIDE 1

1. Dardanella (5:38) *(F. Fisher)*
2. My Little Isabel (2:51) *(N. Dominique)*
3. Lotus Blossom (4:22) *(A. Johnston-S. Coslow)*
4. Cakewalkin' Babies From Home (4:59) *(C. Williams)*

SIDE 2

1. Viper Mad (4:27) *(C. Williams-S. Bechet)*
2. On The Sunny Side Of The Street (3:54) *(J. McHugh)*
3. Wild Man Blues (4:54) *(L. Armstrong-F. Morton)*
4. Lonesome Road (5:42) *(N. Shilkret-G. Austin)*

PERSONNEL

STAN McDONALD
(cl., sop., voc.)

WALT MILLER
(tp.)

FRED WALSH
(tb.)

PHIL HOWER
(pno.)

HANS BRACK
(b.)

JIMMY KAY
(dm.)

LONESOME ROAD:
Steve Pratt (b.); Charles Mazza (dm.)

Master tape engineered digitally on Beta video cassette by Dave Fanger, from live performances at Ephraim's, Sudbury, MA, recorded in stereo DBX by Ellen McDonald. "Lonesome Road" was taped monaurally by Bob Kitchin.

Blue Horizon Records

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BH003

Dawn of the

BLUE HORIZON JAZZ BAND



STAN McDONALD at
Sandy's Jazz Revival

Dawn of the
BLUE HORIZON JAZZ BAND

THE MUSIC, IT'S THAT ROAD . . . THERE'S NO STOPPING THAT

Sidney Bechet

Yes, Sidney, these shapes and sounds are Stan McDonald's Blue Horizon Jazz Band - dispelling the gloom that descended upon traditional jazz fans throughout the world when Stan's 10-year pilgrimage with the New Black Eagle Jazz Band ended in mid-1981. . .

Spanning 30 years of jazz friendships, this initial release is a reunion radiating the soul and spirit that are Stan's guiding lights. Searching the audience with lyrical phrases, he exposes the few innocents gently. Illuminating them, he focuses on the hard-core fans, centering his full intensity: and they glow like cherubs.

This is good old-fashioned fusion. Listen and rediscover - or lose - your innocence. You will be elevated by a master, in praise of The Master: Bechet.

(Complete album notes inserted.)

PERSONNEL

Both Sessions:
STAN McDONALD - clarinet, soprano saxophone, vocals
HANK HANKINSON - bass

July 17, 1982 (side 1, #1 and #4)
TOMMY BENFORD - drums
DICK WETMORE - cornet and violin
HENRY "THINS" FRANCIS - piano

October 9, 1982 (side 1 #2 and #3; side 2)
WALTER MILLER - trumpet
JIM WHEATON - valve trombone
ROBIN VERDIER - piano
ERNIE WIGHT - drums

Side 1
Rose of the Rio Grande (5:30)
Buddy Bolden's Blues (7:40)
Milenburg Joys (5:20)
Wolverine Blues (4:07)

Side 2
Old Fashioned Love (6:53)
Tijuana (4:48)
Kansas City Man Blues (6:25)
Willie The Weeper (5:12)

CREDITS

Album Notes (inserted)-ALAN C. WEBBER
Cover Design-HASSO EWING
Recording Engineer-RICHARD S. BURWEN
Blue Angel-J.Q. ADAMS, JR.
Inspiration-VICTOR YORK

Recorded live at SANDY'S JAZZ REVIVAL
Beverly, Mass., July 17 and October 9, 1982

The first session was recorded on 110db dynamic range analog tape using the Burwen Model 2000 companding audio processor. The second session was recorded digitally. All the signal processing equipment and the low noise microphones used are the products of many years of development by sound specialist Richard S. Burwen.

Blue Horizon Records



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& THE FIVE SINGING STARS



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TOMMY ELLISON & THE FIVE SINGING STARS

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EVERYDAY WILL BE LIKE A HOLIDAY
LORD I JUST WANT TO THANK YOU
JESUS IS USING ME
SAILING
SLIP AWAY
I FOUND SOMEONE TO LOVE ME
KEEP ON SERVING THE LORD

WITH ALL OUR LOVE



Produced by Shannon Williams
Recorded at Woodland Sound Studios, Noshville, Tenn.
Recording Engineer: Rex Collier
Cover Photography: Bruno Of Hollywood
Cover Design: Don Quest Art Studio

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RIAA RECORDING INDUSTRY ASSOCIATION OF AMERICA

Noshboro Record Co.
1011 Woodland Street
Nashville, Tn. 37206

RAE-COX
1128

THE WORK OF THE LORD

WITH

THE WONDERING SOULS OF N.C.



STEREO

RAE-COX-1128 STEREO RAE-COX-1128

THE WORK OF THE LORD

WITH

THE WONDERING SOULS OF N.C.

SIDE A

1. **I'M THANKFUL FDR YOU (2:52)**
   Harold Williamson (Lead Singer)
2. **TRAVELING ON (3:08)**
   Roosevelt Gardner (Lead Singer)
3. **MY DYING BED (3:22)**
   Harold Williamson (Lead Singer)
4. **IF IT WASN'T FOR THE LORD (5:4D)**
   Roosevelt Gardner (Lead Singer)
5. **THE WORK OF THE LORD (2:3D)**
   Harold Williamson (Lead Singer)

SIDE B

1. **WHEN THE WORLD IS ON FIRE (2:46)**
   Roosevelt Gardner (Lead Singer)
2. **A TRIP TD HEAVEN (2:55)**
   Harold Williamson (Lead Singer)
3. **CALVEREY (3:46)**
   Roosevelt Gardner (Lead Singer)
4. **I PRDMISED THE LDRD (2:43)**
   Harold Williamson (Lead Singer)
5. **END OF MY JOURNEY (3:D8)**
   Roosevelt Gardner (Lead Singer)

Truly It Must Have Been 'THE WORK OF THE LORD'
To Bring Such Fine Young Gospel Loving Men
Together To Sing God's Praises
As You Listen As ROOSEVELT GARDNER Sings
'CALVEREY'

You Can't Help From Thinking How Jesus Gave His
Life For Your Sins and Mine.

Listen To HAROLD WILLIAMSON (Manager) Sing
'A TRIP TO HEAVEN' Written By H. Williamson

Just Sit Back And Listen. Chances Are That You
Are Listening To One Of The Best Gospel Groups
In The World To-day. God Bless The Wondering Souls.

The Group consists of:
Harold Williamson - Lead
Roosevelt Gardner - Lead
Robert Ederington - Baritone
Bobby Rogers - Tenor
Rhythm Section consists of:
Chris Clemons - Lead Guitar
Carl Clemons - Bass Guitar
Leroy Rogers (Formerly of the Highway QC.S)
Playing Guitar
Dean Williamson on Drums
Anthony McNeil on Organ
Gene Williamson - Group Director

Contact - Manager
Harold Williamson
217-03 - 135th Ave.
Laurelton, N. Y. 11413
212-978-0685

Assistant Manager
Roosevelt Gardner
516-MI-3-6835

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Original recording produced by
Teddy McRae
Broadway Recording Studio
New York, N. Y.

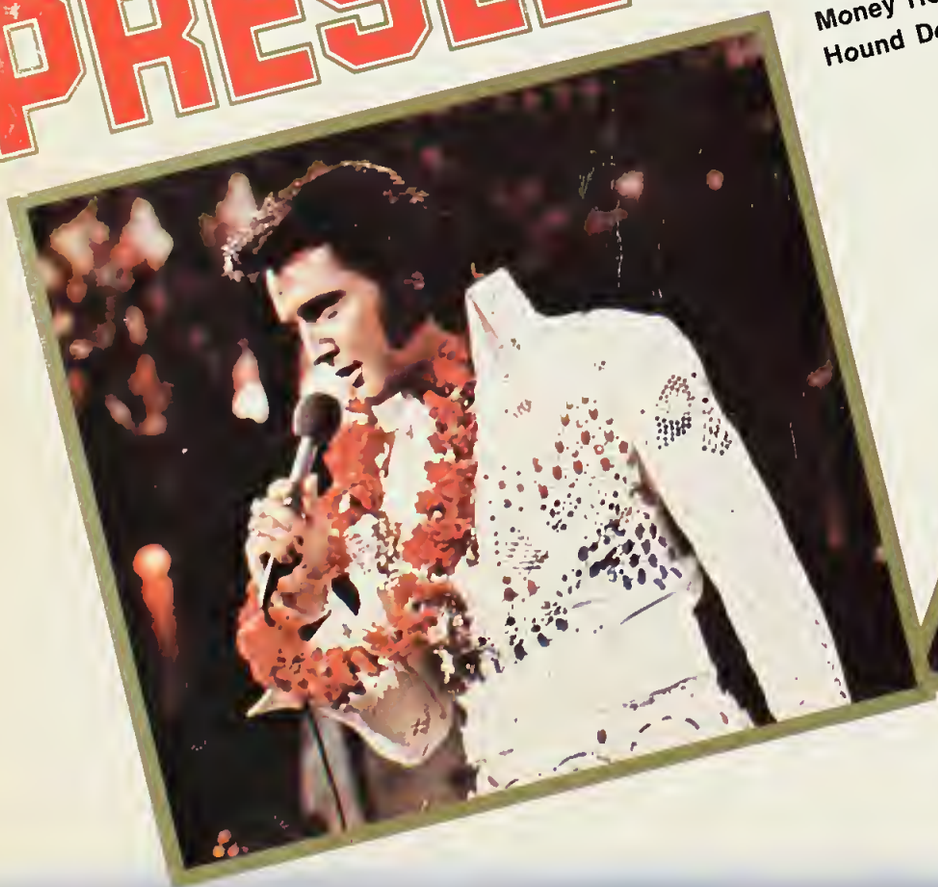
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1674 BROADWAY, NEW YORK, N. Y. 10019

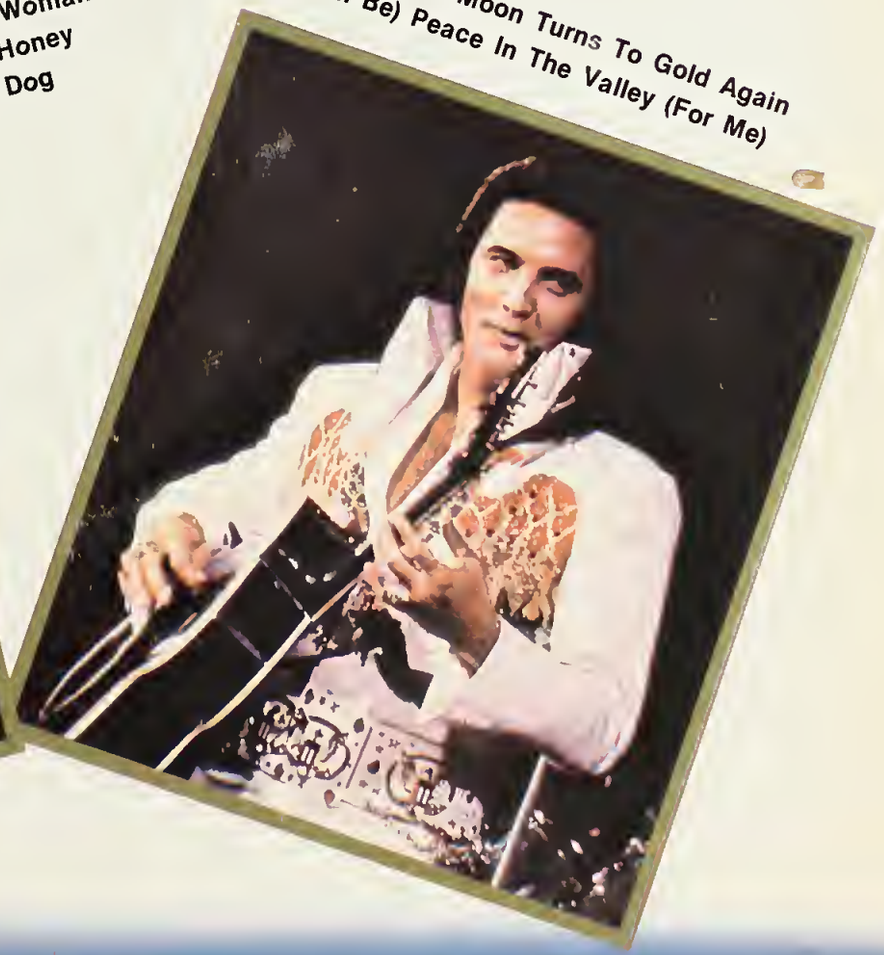
82

La grande storia del ROCK

ELVIS PRESLEY

Blue Suede Shoes
Heartbreak Hotel
Tutti Frutti
I Was The One
Shake, Rattle And Roll
I Got A Woman
Money Honey
Hound Dog
I Want You, I Need You, I Love You
Don't Be Cruel
Love Me Tender
Ready Teddy
Love Me
Too Much
When My Blue Moon Turns To Gold Again
(There'll Be) Peace In The Valley (For Me)





Armando Curcio Editore

La grande storia del ROCK

Piano dell'Opera

1. The Rolling Stones
2. Little Richard, Chubby Checker.
3. Jimi Hendrix, Bob Marley, Percy Sledge.
4. The Fleetwoods, Frankie Avalon, The Chiffons, The Ad Libs.
5. Ray Charles, The Coasters.
6. Billy Preston, Solomon Burke, John Lee Hooker
7. Martha Reeves, Sam & Dave, The Association
8. James Brown
9. The Platters, Jerry Lee Lewis.
10. Ike & Tina Turner, Sonny Boy Williamson, Esther Phillips, Blues Image, Jimmy McGriff & Junior Parker.
11. The Drifters, Duane Eddy, The Fireballs, Jack Scott.
12. The Beach Boys, Gladys Knight & The Pips, The Everly Brothers, Disco Tex & The Sex-O-Lettes
13. Carla Thomas, The Shirelles, Lonnie Mack, Brook Benton, Otis Spann & Muddy Waters.
14. Mungo Jerry, Johnny and The Hurricanes, Danny and The Juniors, Bill Deal & The Rhondels, Adam Wade.
15. Keith Emerson.
16. Fats Domino, Chris Montez, Shocking Blue, The El Dorados.
17. Little Richard, Solomon King, The Temptations, Dave Baby Cortez, Jimmy Reed.
18. Sam Cooke, Joe Simon, Joe Tex, Lou Rawls.
19. The Platters, Tony Williams e Paul Roby, Percy Sledge, King Curtis, Lee Dorsey.
20. The Diamonds, The Five Americans, Sam The Sham & The Pharaohs, Billy Vera, The Manhattans
21. David Bowie
22. Rufus Thomas, Martha Reeves, The Nashville Teens, The Troggs
23. Bill Haley and The Comets.
24. Paul Anka, The Everly Brothers
25. Gary Lewis & The Playboys, The Eternals, Sam Cooke
26. Brownie McGhee and Sonny Terry, John Lee Hooker.
27. Paul Anka, Frankie Laine
28. The Drifters, Johnny and The Hurricanes, The Bobettes
29. John Travolta, Fontella Bass, Marv Johnson, The Box Tops, Lloyd Price
30. The Everly Brothers
31. Jimi Hendrix.
32. The Orioles, Bobby Vee, The Moonglows, Fabian.
33. Ritchie Valens, The Angels, The Five Satins, Archie Bell, Ronnie Dove
34. Fats Domino.
35. Neil Sedaka, Freddy Cannon, Timi Yuro, Freddie & The Dreamers.
36. Ike & Tina Turner.
37. Elton John.
38. Pete Best, Lonnie Donegan.
39. Bob Marley, Billy Preston.
40. The Jimmy Castor Bunch, The Casuals, Chris Kenner, The Manhattans.
41. Percy Sledge, Joe Simon, Otis Spann.
42. Iron Butterfly, The Crests, The Crewcuts, Sam Cooke.
43. Lonnie Smith, Brook Benton.
44. The Capris, Paul Jones, George Freeman.
45. Little Richard, Gladys Knight & The Pips.
46. The Beatles.
47. John Travolta
48. Ike & Tina Turner, Jimmy Reed, Serendipity Singers, Johnny Rivers
49. Johnny and The Hurricanes, The Kingsmen, The Excellents, The Keytones, The Classics IV.
50. Betty Everett, The Earls
51. The Impressions, Brownie McGhee and Sonny Terry, Otis Spann.
52. Jan & Dean, Shades Of Blue, Jay & The Techniques, Patti LaBelle & The Blue Belles, The Solitaires.
53. Aphrodite's Child.
54. Brook Benton, Bo Diddley.
55. The Shirelles, The Olympics, The Marcels, Jerry Butler.
56. Jimi Hendrix.
57. Jerry Lee Lewis, The Dovells, Jimmie Rodgers, T. Roe.
58. Eric Clapton, John Mayall.
59. The Capitols, Frankie Ford, Del Shannon, Gladys Knight & The Pips.
60. Jimi Hendrix.
61. Jimmy McGriff & Junior Parker, Shirley & Lee.
62. Mike Bloomfield, Otis Spann.
63. The Skyliners, Gene Chandler, Joe South, Spanky & Our Gang
64. Chuck Berry.
65. Robert & Johnny, The Spaniels.
66. Sam & Dave.
67. The Kingston Trio
68. Rod Stewart, Joe Thomas.
69. Ray Charles, The Flamingos
70. Billy Bland, Dee Clark
71. Etta James, The Leaves.
72. Bobby Hebb, Blue Cheer, Johnny Preston, Johnny Hallyday, Jack Bruce, The Taste.
73. Jerry Butler, Betty Everett, The Cleftones.
74. Billy Vera.
75. Amen Corner, The Small Faces
76. Gene Vincent & Be-Bop-A-Lula.
77. Fats Domino, Mike Bloomfield.
78. Preston Epps, Limmie & Family Cookin'.
79. Bobby Rydell, Robert & Johnny, Sonny Till & The Orioles.
80. Jimi Hendrix
81. The Beatles.
82. Elvis Presley.
83. Lightnin Hopkins.
84. Shirley & Lee, Otis Spann.
85. Carol Douglas.
86. Frankie Laine, Johnny Ray.
87. The Dells.
88. The Fireballs, The Happenings.
89. Santo & Johnny.
90. The Fiestas.
91. Aretha Franklin.
92. Brook Benton, Gogi Grant, The Happenings, King Harvest.
93. The Charlots, Ronnie Dove, Jerry Wallace, Sister Rosetta Tharpe
94. Jerry Butler, Ray Charles
95. Robert and Johnny, The Manhattans, The Chimes
96. Jimi Hendrix, B.B King.
97. The Capris, The Earls, Don Gardner & Dee Dee Ford.
98. Jimmy McGriff & Junior Parker, Jimmy Reed, The String-a-Longs
99. The Solitaires, Billy Bland, Dee Clark
100. Sonny Till & The Orioles, The Spaniels, Brownie McGhee and Sonny Terry.

ARMANDO CURCIO EDITORE


Dorothy Love Coates
'STANDING ON THE ROCK'
STEREO
SAVOY
SL 14570

Dorothy Love Coates

SL 14570

'STANDING ON THE ROCK'

Truly a household name in the gospel world, Dorothy Love Coates has achieved her place in the sun because of her multi-facet talents. She is not only a supreme singer whose soulful sound is recognizable across the length and breadth of the nation, her style is distinctive and dynamic and devout and she delivers a song in a manner rarely heard in gospel.

She too must be recognized as one of the most prolific writers of our day. Her memorable songs will live forever. Her creations are truly inspired and have become a vehicle for many other artists to record. She has made an indelible niche in the sound of gospeldom and has created an everlasting place for herself with the creation of her most exciting compositions.

Dorothy Love Coates has been truly blessed with the talents that she has and it is a blessing to be able to receive the benefits of her greatness.



SIDE A

Standing On The Rock (5:22) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

Is Your All On The Altar (6:25) — Trio: Dorothy Love Coates, Lillian Caffey, John Phillips Daniels
Public Domain

Where Shall I Be (When The First Trumpet Sounds) (3:09) — Trio: Dorothy Love Coates, Lillian Caffey, John Phillips Daniels
Venice Music, Inc. (BMI) · D. L. Coates

Ninety-Nine and One-Half (99½) Won't Do (3:53) — Soloist: Dorothy Love Coates
Venice Music, Inc. (BMI) · D. L. Coates

SIDE B

A Child Of God (4:03) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

Calvary (4:06) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

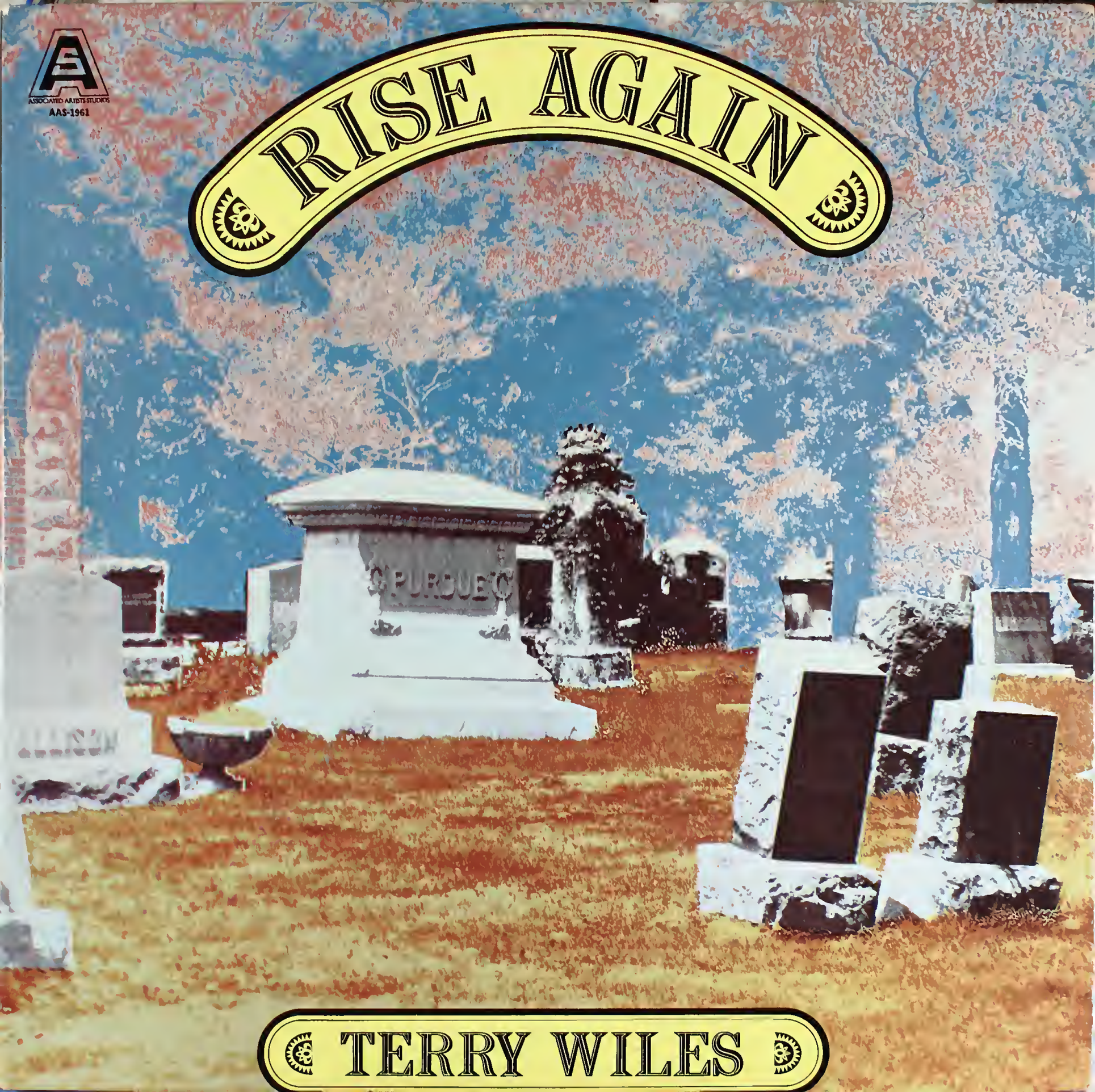
If I Could Hear My Mother Pray Again (4:06) — Soloist: Dorothy Love Coates
Public Domain

He Cares (7:19) — Soloist: Dorothy Love Coates
Dorothy Love Coates Music (BMI) — D. L. Coates

ALBUM COVER : Jim Leonard, Penns Grove, N.J.

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PRODUCER / MILTON BIGGHAM
EXECUTIVE PRODUCER / FRED MENDELSOHN


ASSOCIATED ARTISTS STUDIOS
AAS-1961
RISE AGAIN
TERRY WILES

ASSOCIATED ARTISTS STUDIOS
AAS–1961

RISE AGAIN · TERRY WILES



SIDE ONE

I NEVER LOVED HIM BETTER (Slaughter)
TAKE MY LIFE PRECIOUS JESUS (Brown)
I WILL LIFT UP HOLY HANDS (R. Wiles)
I'LL RISE AGAIN (Holm)
JESUS WILL ALWAYS BE (R. Wiles)

SIDE TWO

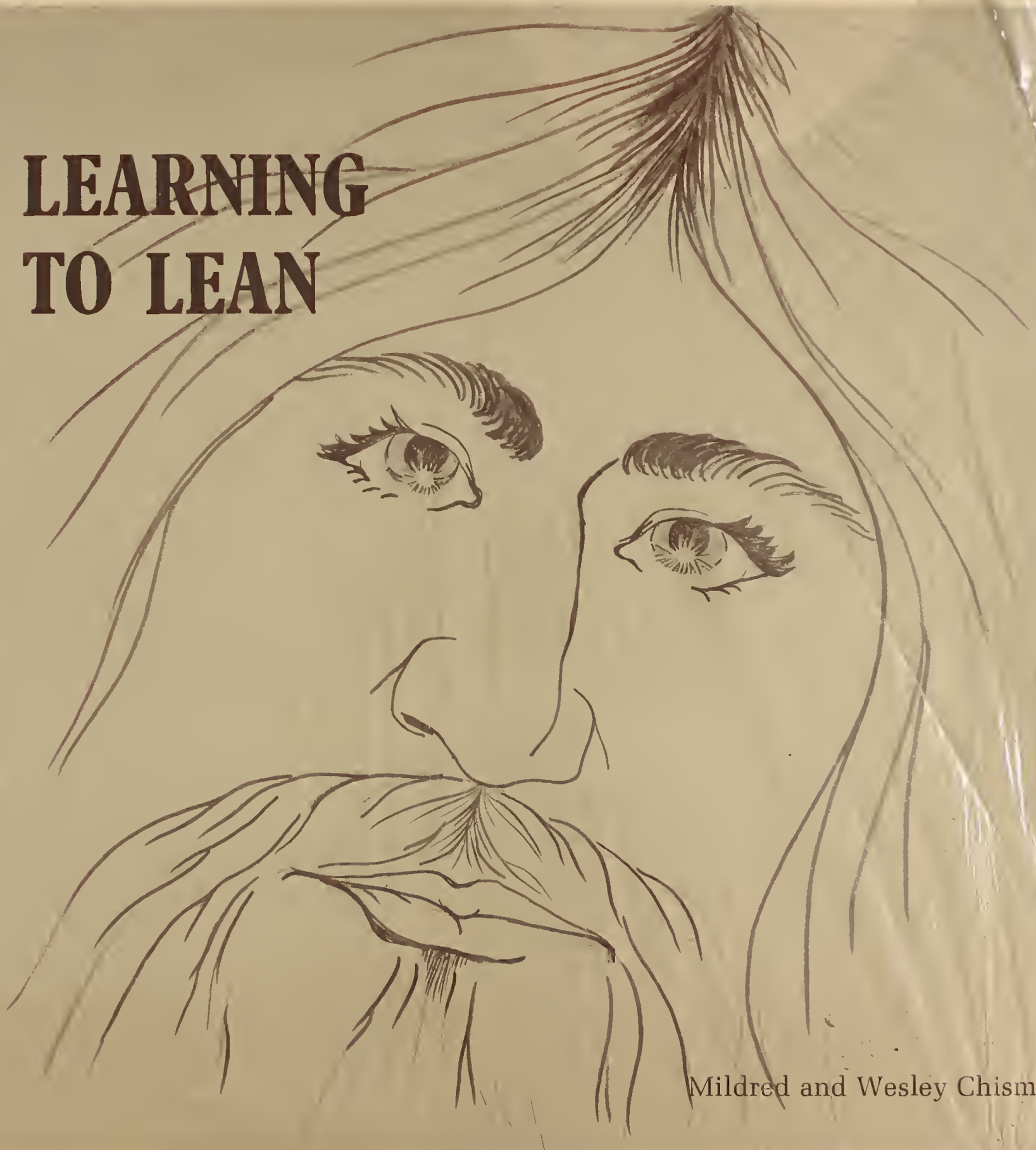
IN HIM (D. Ingles)
I JUST LOVE LOVIN' THE LORD (Cook)
WHEN I SAY JESUS (Phil Johnson)
HEAVEN'S GONNA BE A BLAST (Honeytree)
MEDLEY: WHEN WE SEE CHRIST (Rusthol)
WHEN WE ALL GET TO HEAVEN (Hewitt-Wilson)

FOR BOOKINGS: T.W. Wiles
Ministry & Song
823 38th
Woodward, Oklahoma 73521
(405) 256-5283

RISE AGAIN is a stirring concept. Because Jesus is alive I live and inside my being exists the assurance that I too, as a follower of Christ, will one day RISE AGAIN. This boast is more than a hope, it is a confidence that is shared between savior and man. It runs through every vein of my being. It promotes me to love and worship. It prompts dedication. This is the message of these songs. JESUS!! AFFECTS MY LIFE!! The amount of control He has is restrained only by my willingness to open to Him. Take my life Jesus is my prayer. Let thy will be done in my being until that day of hope arrives. That day when all Christians of all ages will RISE AGAIN.

PHOTOGRAPHY: WILLIAM DIXON

LEARNING TO LEAN



Mildred and Wesley Chism



Wesley is a talented, consecrated, diligent Seventh-day Adventist. He is presenting this album produced entirely by S.M.C. students to give you a double opportunity. You will gain enjoyment and inspiration from the music and help him defray church school tuition incurred for his children during his last year at S.M.C.

Jerry M. Lien, Ph.D.
Professor of Communication
Southern Missionary College







1. Learning To Lean
(John Stallings)
2. Right Now
(Jimmy Owens)
3. Give It To Me
(Josh Albert Hailey/Isaiah Jones, Jr.)
4. Why Not Do It Today
(James Cleveland/Kenneth Woods, Jr.)
5. Changed
(Walter Hawkins)
6. Tell Them
(Andrae Crouch)
7. Lord Help Me To Hold Out
(Cleveland/Woods, Jr.)
8. I Come That You Might Have Life
(Andrae Crouch)
9. Dear Jesus, I Love You
(Walter Hawkins)
10. It Won't Be Long
(Andrae Crouch)

Wesley Chism
(Tenor)

Mildred Chism
(Alto/Pianist)

Ronald Martin
(Electric Bass)

Charles Bucklew
(Guitarist)

Engineered by
Mic Thurber

Recorded at MLTV Studios
Southern Missionary College

Remix-His Way Studios
Charlotte, N.C.

WESLEY CHISM
5406 Osage Ave.
Philadelphia, PA 19142

HWS-90


RHYTHMIC UNION
Gentle Awakening

RHYTHMIC UNION

Gentle Awakening

SIDE I

GENTLE AWAKENING (R. Chappell) 5:23
Robert Cheppell – piano; Tigger Benford – tabla, drum set, triangle; Chari Haines – flute, Henk Roberts – cello; Jerome Cheatham – bass

KLEIN ABER FEIN (H. Roberts) 2:24
Robert Chappell – piano; Tigger Benford – drum set; Cheri Haines – alto flute; Hank Roberts – cello; Jerome Cheatham – bass

SENSIBLE SHOES (R. Chappell) 5:11
Robert Chappell – electric piano, xylophone, chromatic cowbells, vibraphone; Tigger Benford – drum set; Chari Haines – flute; Hank Roberts – cello; Jerome Cheethem – bass

BRANCHES OF SNOW (R. Chappell) 3:47
Robert Chappell – piano, metal angklung; Chari Haines – flute; Hank Roberts – cello

SIDE II

ALIVE FLOWERS (H. Roberts) 4:25
Robert Cheppell – piano, congas, gankogui, shekera, whistle; Tigger Benford – drum set, gankogui, congas; Chari Haines – piccolo, whistles, clickar; Hank Roberts – cello, cowbell, voices; Jerome Cheatham – bass; Rocky Maffit – conges

LUNA (Benford, Chappell, Roberts) 2:56
Tigger Benford & Robert Chappell – percussion: Chinese opera gongs, Thai button gongs, wind gong, almglauken, camel bells, cymbals, Chinese cymbals, alarm bells, tom-toms, Chinese tom-toms, log drums, wood blocks, cowbells, bundt pan, mixing bowls, Japanese prayer bowls, Javanese bonang, crotales, frianglas, tample blocks; Hank Roberts – cello

NIMISH (C. Haines) 4:51
Chari Haines – bansuri (bamboo flutes); Tigger Benford – tabla; Robert Chappell – darabuka, tanpura; Hank Roberts – cello
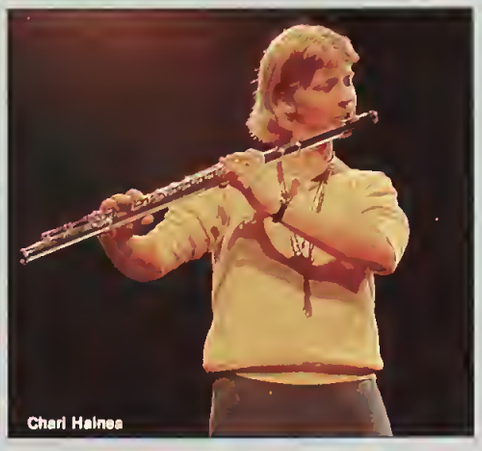
SONO OF BUSOGA (Chappell, Benford, Haines) 4:29
– based on traditional Ugandan amadinda xylophone music
Robert Chappell – amadinda xylophone, bongos; Tigger Benford – amadinda xylophone, Ugandan drum; Chari Haines – amadinda xylophone, shaker, alto flute; Rocky Maffit – ankle bells


Hank Roberts




Tigger Benford


Jerome Cheatham


Chari Haines


Robert Chappell

PRODUCED BY RHYTHMIC UNION, MICHAEL DAY & ROCKY MAFFIT

Recorded June 1980 at Creative Audio, Urbene, Illinois
Engineered and mixed by Micheel Dey
Concert sound engineer: Steve Smith
Mastered by Bill Kipper, Mesterdisk, New York
Cover Photo by Sebestian Bestei
Liner Photos by Steve Smith and Rhythmic Union
Album Design by Suzanne Hill

All selections published by Ramapo Music/BMI

Special thanks to Frank Benford, The Chappells, Shirley Soo and Inner City Records

INNER CITY

PRINTED IN U.S.A.
℗ 1981 INNER CITY RECORDS, 423 WEST 55TH ST., NEW YORK, N.Y. 10019



ANGELA DRAKE "GOOD LOVIN"

SIDE ONE

PAINT MY CHAINS (2:28)
GOOD LOVIN' (2:26)
SECRET PLACE (2:12)
I AM I SAID (4:38)
HARD DAY (4:51)
GONNA BE ALRIGHT NOW (2:58)

SIDE TWO

SHOW ME HOW TO LOVE (2:40)
BELIEVE IN ME (3:20)
CRAZY LITTLE WORLD (3:13)
THIS IS YOUR LIFE (3:59)
YOU HAD TO HURT SOMEONE (2:24)
MARE DI DICEMBRE (2:52)

It is always refreshing to experience the ultimate in Musical enjoyment---to be able to relax and listen to the dynamic outpouring of song by an artist of profound dimension. This will be your experience with this recording by ANGELA DRAKE.

For some time now, Angela has been one of this country's leading exponents of contemporary popular music. Her acceptance in theatres and clubs has been overwhelming and her television appearances have always prompted the greatest interest and enthusiasm. .

Angela Drake is originally from Connecticut. Her musical career brought her to Boston where she found that the provincial atmosphere and cordiality of the people made her feel very comfortable. So she decided to settle here. The ultimate focus of her work led naturally to recording and she decided to devote many months of dedicated effort to the production of a select group of songs, some original, some standards in the form of an album.

One wonders in listening to Angela sing how she can so beautifully project the true depth and meaning of the music she sings. It is the equivalent of the artist's finishing strokes on a canvas, the final touches that render the work magnificent. When asked about this, Angela says simply that she sings it as she feels it and keeps it all honest for the music lover.

Her honesty is reflected in some of the finest sounds that you will ever hear. The important significance of her experiences in music will be shared with you. And in this sharing you will come to know the loveliness that is ANGELA DRAKE.

PRODUCED AT AAA RECORDING STUDIOS, INC., BOSTON, MASSACHUSETTS

Stereo

ST9329

Land of The Bible

with Rex Humbard

The Life of Christ recorded in the actual places of the Bible with narration by Reverend Humbard and songs of the church by the Cathedral Quartet





Land of The Bible

Reverend Rex Humbard, The Cothedrol Quartet, Vic Cloy, four of the Cothedrol ministers, along with portners from the television ministry, mode o one-week pilgrimage to the Holy Lond.

One hundred ond fifty people flew from Clevelond, Ohio, to Jordon ond visited the places of inspirotion . . . conducted speciol services ot Calvory, the Gorden of Gethsemone, the Gorden Tomb, the River of Jordon ond other socred ploces.

This long ploy olbum is on account of the Holy Lond visit ond wos recorded by Rex Humbord, Jr. at the octuol locotions mentioned.

Moy God bless this ond make our pilgrimoge to the Holy Lond an inspirotion to you.





CATHEDRAL of TOMORROW

Box 3500

Akron, Ohio 44310

LITHO IN U.S.A.


RADIO RERUNS
. . . What a revoltin' development this is!
. . . Goodnight, Mrs. Calabash, wherever you are
. . . Rinso white, happy little washday song
. . . Free you from the four walls of today
I vow to erase crime from the earth
. Out of the fog, out of the night
Don't open that closet, McGee
. . And his wonder dog King
. . Good evening, anybody
. . . Hi-ho Silver! Awaaay
. . . Yoo Hoo, is anybody?
. . . Heyyy Abbott
. . . Coming Mother!
. . Vas you dere, Sharlie?
. . . Radio's home folks
Lux presents—Hollywood
. . . Wanna buy a duck?
. . . The All-American boy
. . . I'se regusted
. . . Howdy, bub
Where the elite meet to eat
. The barber of Hartsville
. It's a bird, it's a plane
. Duz does everything
Is everybody happy?
Radio's home folks
That's a joke son! . .
Relax, Archie! Relax
You betchum, Red Ryder
On the con-positively-trairy! . .
Cream of Wheat is so good to eat
When the moon comes over the mountain
Tales well calculated to keep you in suspense
Held in suspended animation for 500 years
Crossroads of a million private lives . . .
Ah, ah, ah, don't touch that dial . .
Who knows what evil lurks
Lux presents—Hollywood
The All-American boy . . .
And his wife Belle . . .
CX-4 to control tower . . .
Vas you dere, Sharlie? . .
Wanna buy a duck? . . .
Sold to American . . .
Hibbidy Gits . . .
Duz does everything . . .
Yowsah, yowsah . . .
The barber of Hartsville . .
How do you do? . .
Stops B. O. . .

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RUNNING FOR JESUS

NA 8707



□ SIDE ONE □

He Touched Me
The Lord Will Make A Way
Running For Jesus
Be Yourself

□ SIDE TWO □

When I Reach The Top
Jesus Is All I Need
Precious Lord

Produced By: Archie Dale

J.R. Vance and Cliff Bently — guitars
Wayne Griffin — bass
Derrick Lee — piano/organ
De Wayne Brown and Tommy Davis — drums

Mixing Engineer Ken Criblez
Recording Engineer David McKinley
Mastering by Andre Montell
Mastering Engineer — Denny Purcell
Re-Mixed by Andre Montell and Archie Dale
Engineered by David McKinley
Mixed by Ken Criblez
Mastered at Woodland Sound Studios, Nashville, Tn

FOR BOOKINGS AND FAN CLUB
Archie Dale/688 South 42nd St.
Louisville, KY 40211
502/772-3985 or 812/948-9347

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NA 8707
NASHBORO RECORDS

THE MIGHTY CLOUDS OF JOY KICKIN'



abc Records

STEREO 27028 XOT
(ABCD-899)



SIDE "A"

MIGHTY HIGH
LEANIN'
YOU ARE SO BEAUTIFUL
I'VE GOT THE MUSIC IN ME & SUPERSTITION

THE MIGHTY CLOUDS OF JOY
KICKIN'

SIDE "B"

MILLIONAIRE
TOUCH MY SOUL
STANDING ON THE REAL SIDE
EVERYTHING IS LOVE

PRODUCED BY DAVID CRAWFORD
ARRANGED BY MIKE TERRY
MUSICIANS:
DRUMS EARL YOUNG
BASS: ROBERT POPWELL
GUITAR DENNIS HARRIS, DARYL INMAN & KENNY MIMS
KEYBOARDS: DAVE CRAWFORD & WILL BOULWARE
CONGAS: LARRY WASHINGTON
PERCUSSION: JACK ASHFORD
SYNTHESIZER: KENNY FINE
STRINGS: ATLANTA SYMPHONY STRINGS & HORNS
ENGINEERS JAMES GREEN, BILL SCRUGGS, STAN DARCUS & DON JOHNSON
RE-MIX ENGINEERS: JOE TARSIA (SIGMA SOUND), CARL PARUOLO (SIGMA SOUND) & BARNEY PERKINS
ENGINEERING ASSISTANTS: DIRK DEVLIN (SIGMA SOUND) & JIM GALLAGHER (SIGMA SOUND)
RECORDED AT DAVID STUDIOS, ATLANTA, GEORGIA
MIXED AT SIGMA SOUND STUDIOS, PHILADELPHIA, PA.
& ABC RECORDING STUDIOS, INC., LOS ANGELES, CALIFORNIA
PHOTOGRAPHY: DAVID ALEXANDER

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Im Ariola-Vertrieb · Printed In Western Germany by Mohndruck Reinhard Mohn OHG, Gütersloh

THE TIME IS...NOW!

The Elect



Side One

1. *THE TIME*
   Solo: Aaron Boyd
2. *NO NEED TO WORRY*
   Solos: Jeff Davis & Kevin Gaston
3. *THE NAME OF THE GAME*
   Solo: Kevin Gaston
4. *HIGH PLACES*
   Solo: Aaron Boyd & Kevin Allen

Song 2: RICK LYNN MUSIC, ASCAP. Songs 1, 3, 4: EMANDELL TUNES/SESAC

Side Two

1. *SECRET PLACES (Psalm 91)*
   Vocal: the Group
2. *SURELY GOODNESS & MERCY (Psalm 23)*
   Solo: Kevin Allen
3. *HE WILL HEAR ME (Psalm 86)*
   Solo: Aaron Boyd
4. *HAVE YOU WONDERED*
   Solo: Kevin Gaston

Song 1: RICK LYNN MUSIC, ASCAP. Songs 2, 3, 4: EMANDELL TUNES/SESAC

We, THE ELECT, dedicate this album to our Lord, Jesus Christ first and then to our pastor, Bishop Morris E. Goldner for his prayers and support. God has blessed this group to witness and sing praises for his names sake. For this is our Ministry—to tell the world—"The time to give your life to Christ is now"
THE TIME IS.....NOW!
GOD BLESS, Kevin Gaston, Aaron Boyd, Jeff Davis, Kevin Allen (Vocals), Roy Cunningham, Gary Amos & Wesley Clay (Musicians)

ELECT: Kevin Gaston, Aaron Boyd, Jeff Davis, Kevin Allen (Vocals), Roy Cunningham, Gary Amos & Wesley Clay (Musicians)
Produced by: Ricky L. Callier
Executive Producers: Eddie Hoke, Jr., Jeff Davis, Mark Hoke, Leroy Lovett, Jr.
Recorded at: Pinebrook Recording Studios, Alexandria, IN
Engineered by: Mark Aspinall, Kirk Butler
Queen Village Recording, Phila., PA
Engineered by: Andrew Ratson
Powerhouse, Camden, N.J.,
Engineered by: Grant Berchard
Alpha Wave Studios, Edgemont, PA
Engineered by: Efrain (E.T.) Torres
Synthesizer Programming by: OMNI
Mixed at: Alpha Wave Studios, Edgemont, PA
Mixed by: E.T. & Ricky L. Callier

Photography: Tristar Studio, Indianapolis, IN
Photographer: Mark Hoke, Hokgraphics, Inc., Indianapolis, IN
Wardrobe Consultant: Anthony Williamson, Indianapolis, IN
Wardrobe provided by: Harry Levinson, Indiana & Kentucky

SPECIAL THANKS TO: Elder Owen Young, Bethel Tabernacle, Indianapolis, IN
Special Thanks (from the Producer):
To all of the recording engineers and studio managers that made our creative efforts much easier. Especially Mark Aspinall at Pinebrook and Ken (FTGB-Fat, Tall Bald Guy) Omni & E.T. at Alpha Wave.

Information
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The Elect





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Stereo
MS 7286

MASTERWORKS

Trans-Electronic Music Productions, Inc. Presents

Walter Carlos

and

The Well-Tempered Synthesizer

More virtuoso electronic performances of Bach, Monteverdi, Scarlatti, Handel



MS 7286 Columbia MASTERWORKS

"Carlos' realization of the Fourth Brandenburg Concerto is, to put it bluntly, the finest performance of any of the Brandenburgs—live, canned, or intulted—I've ever heard."—Glenn Gould

Trans-Electronic Music Productions, Inc., Presents
Walter Carlos
and
THE WELL-TEMPERED SYNTHESIZER
Virtuoso electronic performances of
Bach, Monteverdi, Scarlatti, Handel

Side 1

Stereo Test Tone (.10)

MONTEVERDI: "Orfeo" Suite (3 15)
Toccata; Ritornello I; Choro II; Ritornello II; Choro II; Ritornello II

SCARLATTI: Sonata in G Major, L. 209/K. 455 (1 38)

SCARLATTI: Sonata in D Major, L. 164/K. 491 (3 50)

HANDEL: Water Music
Bourrée (43)
Air (2.42)
Allegro Deciso (2 57)

SCARLATTI: Sonata in E Major, L. 430/K. 531 (1 52)

SCARLATTI: Sonata in D Major, L. 465/K. 96 (2:25)

Side 2

J. S. BACH: Brandenburg Concerto No. 4 in G Major, BWV 1049
I—Allegro (8 03)
II—Andante (3 30)
III—Presto (4 40)

MONTEVERDI: "Domine Ad Adjuvandum," from 1610 Vespers (2 13)

The selections are in the public domain

Library of Congress catalog card number 79-750170 applies to MS 7286.

Something went wrong. "Switched-On Bach" was meant to be an artistic experiment, a learning and testing vehicle, an example of a contemporary composer trying to find himself—not the marked commercial success it has so clearly become. And one year later, here we were, faced with deciding the content of a follow-up album. Walter wanted to attempt an orchestration of an ambitious 19th-century work, but insufficient multitrack facilities prevented that. And doing one of Walter's own works seemed untimely and best left for another year. Finally, the public's enthusiasm for more electronic Bach supplied the answer, and the result is this new switched-on Baroque album.

Something went wrong. Several critics and a lot of interested musicians and music lovers started to ask "How does the Moog do it all?"—implying that the machine was somehow responsible for the artistry and creativity to which our "Switched-On" audience had responded.

And so the myth was perpetuated that led to the unique situation in which we now find ourselves where, in effect, a Steinway piano can receive curtain calls for a performance by the eminent Mr. Horowitz (or, yes, even Mr. Gould).

But at this point in time, the synthesizer is really nothing more than an embryo. And, just as the pioneers of electronic music established the groundwork with what they had available, Walter has carried on, within the limitations of the current device (and there are frustratingly many), the task of bringing the medium (electronic music) out of associations with but one style (contemporary, aleatoric, serial, etc.) into the music mainstream. Walter is uniquely qualified for such a task, for in him are combined the hybrid talents of composer, performer, conductor, instrument designer and builder, piano tuner, acoustician, recording engineer—and tireless worker.

This recording, I believe, carries the maturation of the new medium another step forward. The polished performances here belie the tedium and time necessary for their realization. I spent many hours watching and assisting as, note by note, phrase by phrase, the familiar music was brought to life in a new and appropriate manner. Oid Bach really need it? And now Handel, Scarlatti and Monteverdi? Of course not. But in light of the usual dull, inhibited and "contemptuous-by-familiarity" traditional performances too often heard in concert halls and on records, it is at least refreshing to experience the exuberance and excitement that (electricity and purism notwithstanding) Walter brings to his performances/realizations/orchestrations.

A final word about Walter: He began as a physicist who was content to write operas and string quartets on the side for his own amusement and that of his closest friends. But, again, something went wrong.

—Rachel Elkind
Producer

P.S. Walter and I wish to express our gratitude to Bob Altshuler, Pierre Bourdain, Peter Munves and R. Denis Schwarz, our favorite "engineer-in-residence," for their unending enthusiasm and support—with particular thanks to the fantastic Columbia Masterworks sales force.

From Columbia Masterworks' standpoint, something went right. "Switched-On Bach" not only switched Bach on, it also switched some 400,000 record buyers on. (And final figures are not yet in sight!)

But what is even more gratifying is the fact that a record that was geared to the rather small Classical segment of the record market suddenly broke out into the mainstream. Young people everywhere—college students, teenagers—many of whom ordinarily buy nothing but Rock and Folk, passed the word that here was a record with a new and contemporary sound. That it was a "Classical" record (Bach, note for note, with not even a rhythm section added) mattered not at all. What mattered was the ingenious synthesized "orchestrations" of Walter Carlos. What caught the young imagination was the new, contemporary, switched-on performances of Carlos on the Moog Synthesizer.

Something went right with the critics, too. Rarely has a record received such universal acclaim from such a wide variety of publications. Naturally, the record magazines gave it unprecedented rave reviews. But witness the news media: The Los Angeles Times called it "One of the most extraordinary sets in the history of LP." Time magazine, Newsweek, and even Playboy used such terms as "Astonishing," "Spectacular," "Exhilarating." And Variety, that "bible of show business," headlined that this recording "Heralds the Age of Synthesized Music."

So, with things still going right, TEMPI and Columbia Masterworks bring you the second Carlos inspiration, an album of Handel, Scarlatti, Monteverdi and—Bach. In this new recording, Carlos has refined and sharpened his synthesizing powers to an almost unbelievable degree. Through Carlos, you can now hear the Moog Synthesizer speak with unequalled eloquence in performances of technical refinement and sophistication undreamed of only a year ago.

—Thomas Frost
Music Oirector
Columbia Masterworks

The music on this disc consists of faithful transcriptions/performances of music by Bach, Handel, Scarlatti and Monteverdi. The Baroque and pre-Baroque contrapuntal and dramatic styles seem eminently suited for this form of musical presentation.

The two Monteverdi cuts are stylistically similar. I attempted to suggest rather heraldic, resonant sonorities in both. Imitative colors were deliberate. The Chorale "Cantus Firmus" in the *Domine Ad Adjuvandum* represents a first-order experiment in crossing the gap between vocal and instrumental media, and it contains some of the most complex sounds I have obtained on the present synthesizer. The voice-like articulations here required a careful tuning of nearly every module on the synthesizer and were performed by a practiced coordination of hands and feet to select pitch, vibrato, loudness, portamento and two vowel-producing resonances, each of which was adjusted for maximum expressivity on the six vocal parts: Soprano I, II, Alto, Tenor, Baritone and Bass.

The four Scarlatti Sonatas are quite different from anything I have done. Since they consist of two-part counterpoint with rarely more than three or four voices, I thought a straight performance of one color, different or related, on each voice might not be particularly effective musically. So I tried to fragment each part among many colors, quasi-pointillistically, but with an over-all integral "feeling" of the various phrasings and voice leadings. The Sonata in O Major, L. 164, was the first I did, and it has the least note-by-note fragmentation. The Sonata in E Major, L. 430, is perhaps the most elaborate example of such fragmentation and, together with the O Major Sonata, L. 465, indicates the type of coloristic and stereophonic rapid shifting that is so idiomatic to and effective in the electronic music media, while, at the same time, remaining faithful to the spirit of the original.

The three sections from Handel's "Water Music" are quite different from one another. The *Bourrée* is deceptively simple and consists of two related, but dissimilar, textures. Piano-like expressivity was of interest to me here. The *Air*, on the other hand, is rather instrumentally expressive and stylistically extrapolated from recent performance practice. Needless to say, I enjoyed doing it. The *Allegro Deciso* is fairly orchestral, and I took several small liberties with the form and scoring, as is also true of the *Air*.

The Fourth Brandenburg Concerto was scored by Bach for three solo instruments—violin and two flutes (although the solo violin is much more prominent and elaborate)—and a *ripieno* of the usual string orchestra and continuo. For my performance, I decided to set off these three elements in the following way: The bass and harpsichord parts are of similar timbre throughout, with enough "bite" to cut through tutti sections, but without becoming too dominant. The cello is slightly more colorful, depending on its role. The three upper strings are set either to blend together in homophonic sections or to contrast lightly with one another in contrapuntal spots, while still remaining fairly homogeneous with the ensemble. The solo flutes are basically realistic/imitative, although not at all times, and I had the older recorder/flute color in mind except when a modern transverse flute and piccolo suggestion seemed more appropriate. In the second movement, a decidedly non-imitative "chiff" of white noise was added. The solo violin part, except where it joins in tutti sections, was given an entirely different treatment in order to enhance its soloistic functions, and this is based on the practices evolved in the Scarlatti Sonatas. No attempt was made to imitate any existing instrument, and it presented some rewarding challenges in the final mix to insure flexible solo, accompaniment and tutti balances. As in the Monteverdi and some of the Handel, I was concerned that the results have a breadth and depth more typical of so-called "live recordings," so I evolved several hybrid echo-reverberation techniques. The tempos and phrasings are idealized personal preferences suggested by those standard performances of the Fourth that have excited me for many years.

—Walter Carlos

• Enclosed: More notes by Walter Carlos and Glenn Gould. •

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A TEMPI TM PRODUCTION

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Engineering: Walter Carlos
Sundry Benefactors: Mark Aubert, Nancy Chessare, H. Jon Geis, Stewart Kellerman, Donald Longmore, Phillip Ramey, Eric Siday, Helena Sterling, Ettore Stratta, and G.L.

For Columbia Records:
Producer: Tom Frost
Mastering: John Guerriere, Lawrence Keyes, Raymond Moore

Cover photo: Horn/Griner
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Trans-Electronic Music Productions, Inc., Presents
Walter Carlos and

THE WELL-TEMPERED SYNTHESIZER

Columbia
MASTERWORKS
MS 7286

When "Switched-On Bach" was released late in 1968, it met with unprecedented acceptance not only by the music press but also by noted musicians and performers. Chief among the latter was the great Canadian pianist Glenn Gould, who wrote a laudatory article, an abridged version of which is reprinted here.

As any subscriber to *Billboard* magazine can tell you, the record business these days is a haven for the specialty interpreter and novelty producer. What with twenty-eight versions of the Beethoven Fifth threatening to remainder each other, it's just about impossible to coax an item of that kind up the charts unless you play it on the piano (as one indefatigable opportunist did quite recently) or re-release at paperback prices an historic interpretation like that of Toscanini for the perusal of a generation that missed being reared on B. H. Haggin and Marcia Davenport. It's a cultist market, sad to say, propelled by a particularly virulent strain of anti-academic sentiment. That admirable Yankee eccentric Charles Ives, with his Waldenesque clinkers, was unbeatable last year, but that was before *Time* mag discovered Harry Partch, and the trend just now is toward the fringe characters of Grandpa's generation, with Erik Satie, the patron saint of Dada, being very big with the Electric Circus set at the moment. Even there, however, the sober archival approach that has determined the psychology of record-buying since the advent of the LP is in operation, and Angel Records blithely release the assured inanities of Satie's keyboard works with the same *Gesamtkunstwerk*-isch solemnity with which Deutsche Grammophon Gesellschaft will turn out the complete Frescobaldi. The days when anthologies culled from everybody's top twenty tunes and artists were surefire box office came to a halt about the time lighter tone arms made band-jumping hazardous and development sections were first heard in the land.

It's a bit surprising, then, that the record of the year (no, let's go all the way—the decade!) is an unembarrassed compote of Bach's greatest hits—"Air on the G String," "Sleepers, Awake," "Jesu, Joy of Man's Desiring," F Major and B-Flat Major Two-Part Inventions, C Minor and E-Flat Major Preludes and Fugues and, as *pièce de résistance*, the Third Brandenburg Concerto—an assemblage that not even the *Reader's Digest*, in the days when they tired of abridging George Orwell and turned their attention to an evaluation of Tchaikovsky's better tunes, could have topped. (Have you ever given any thought to what might have happened if the *Reader's Digest* had served us expurgated Bruckner? Instant Dukas maybe!)

In addition, the Record of the Year shuns that musicologically-inspired instrumental authenticity that serves as a built-in component of most Baroque collections. The Inventions are not performed by a scholarly clavecinist diligently practicing *Nachschlagen* as the red light signals Take One; the monumental Prelude in E-Flat Major begins with appropriate modesty but, upon the arrival of its self-contained Fugue, gathers within its diatonic sobriety a marginal spread and registrational flamboyance like that with which Arnold Schoenberg sacrilegiously suffered Bach's "St. Anne" Fugue, and the Third Brandenburg, though as a realization of this masterpiece for nine solo strings it's at least the equal of the near-legendary performance by the Stuttgart Chamber Orchestra. The whole record, in fact, *is* one of the most startling achievements of the recording industry in this generation and certainly one of the great feats in the history of "keyboard" performance. For this hit-parade-courting miscellany *is* rendered on a keyboard—the five-octave, electric-action, one-note-at-a-time keyboard of a modified Moog Synthesizer.

Although there are moments in this disc that sound very like an organ, a doublebass or a clavichord, its most conspicuous felicity is that, except when casting gentle aspersions on more familiar Baroque instrumental archetypes, the performer shuns this kind of electronic exhibitionism.

And the "performer" for *Switched-On Bach* is no professional virtuoso taking time out from the winter tour for a visit to the recording studio, but a young American composer-physicist and audio engineer named Walter Carlos, who, over a period of many months, produced, performed and conceived the extraordinary revelations afforded by this disc in his living room. Indeed, it's difficult to guess how Carlos would stack up on the winter concert circuit—intra-office scuttlebutt in New York has him musing upon the box-office potential of massed Moog Synthesizer concerts—though insofar as one can judge from unaccompanied scale flourishes in spots such as the C Minor Prelude, which appear to have been rendered without benefit of splice, he's possessed of commendable dexterity. But he does not, and should not, have to compete, for the real revelation of this disc is its total acceptance of the recording ethic—the belief in an end so incontrovertibly convincing that any means, no matter how foreign to the adjudicative process of the concert hall and even if the master is white with splicing-tape as this one surely must have been, is justified.

Carlos, indeed, has discovered, in the acrostic of splices of which his disc with its not infrequent eight-track overdub consists, one solution to the stereo-quandary posed by chamber music. Separate-channel pick-up for each member of a string quartet is no surprise these days, but when was the last time you heard keyboard fugues realized with that contrapuntal autonomy that only electronic segregation can provide? Admittedly, it's easier to exploit the stereo potential in a score taped one note, or at any rate, one part at a time, as all items on a Moog must be. Yet, the real feat of *Switched-On Bach*, is its unflagging musicality, if not necessarily in relation to our previous encounters with Baroque performance practice, then at least through the way in which, citing certain of the more exuberant excesses in the history of interpretative transgression, Carlos locates our reaction to his own translative gaffs within the mainstream of the contemporary, auditory experience.

But it's the sounds that recall no particular experience,

that underline what I take to be Carlos' prime motivation —a utilization of the available technology to actualize previously idealized aspects of the world of Bach. Now this may well be just the sort of argument Stokowski would use to justify his orchestral inflation of the organ works, and even Anton Webern would probably have claimed he was seeking a contemporary look for Bach as he set about pointillistically dissembling the "Musical Offering's" last fugue. But Stokowski's indulgences simply celebrate the English vesper service postlude, circa 1910, while Webern's Viennese pontifications evoke all the hair-splitting, beard-stroking Freudian analysis that ever led to a faulty diagnosis.

But I don't think any such eminently datable contemporaneity is what Walter Carlos is about. Even though many of his registrational conceits seem conventional enough, he is really looking for an out from all the instrumental hang-ups that have demarcated intention and reality in performance. For him, the scores of Bach are just what they should be for all of us, in fact—an excuse to build an infinite variety of pertinent performance systems. He has managed to tap sound-sources that, in their—literally—incomparable variety are perfectly mated to the sublime instrumental indifference of the composer. He has not just offered us, as everyone from Harold Samuels to the Swingle Singers is reputed to have done, a Bach for Our Time but a start toward an infinitely expanded recreative capability and an inkling of the future, as well.

—Glenn Gould

Who in the electronic music media of a couple of years ago would have guessed that the synthesizer, one of the most effective devices for producing electronic music, could ever become a popular term? I am surprised and happy that the record-buying public was so enthusiastic about "Switched-On Bach" that what started out as a labor of love and curiosity has seemingly turned into a viable artistic means in itself.

As the "synthesist" for that record and for the present disc, it is perhaps incumbent upon me to try, in these notes, to answer some of the many questions that I have been asked in the past year, and hopefully to clear up a few misunderstandings that have arisen. For all of your kind letters and interest, I can only extend my personal thanks and that of Rachel and TEMPI.

Not surprisingly, the first and most often-asked question is: "What is a synthesizer?" Synthesizers are musical instruments. They are performing devices that require that the musician using them be, at the same time, performer and arranger. But the flexibility of the synthesizer is like a two-edged sword: For every detail and parameter you *can* control, you *must* control. To that end, it is not uncommon that the work load be divided between several people—keyboard player, arranger, synthesizer programmer, recording engineers and mixers. Insofar as I have always objected to "art by committee," I have attempted to take on all these jobs in order to obtain a more unified and personal expression.

A synthesizer is not a computer. It is played and operated by human hands, and player-piano-type roll control or computerized mechanical precision is not necessary to it, although a memory bank could be useful to remember the vast assortment of patch cord and dial settings required to get flexible, subtle and musical-sounding tonalities.

An electronic organ is perhaps the most primitive and inflexible of synthesizers, with a highly limited number of so-called "imitative" stops available and little performer control other than the "off-on" of the keyboard switches and the "stop tablets." So, a synthesizer is not an electronic organ, although it can mimic one.

Despite all the flexibility and versatility of the synthesizer, it is still really a pretty simple device. There are oscillators, filters, mixers, envelopers, and a few other units involved (none of which is particularly novel in concept, although they must be precision designed and constructed) that are mounted as conveniently and as closely together as possible and are designed to be compatible in all logical interconnections. The task of getting any and all particular sounds and effects from this array of available sound generators and modifiers rests with the synthesist. Many synthesizers have been built (by name or in fact) since the electronic means became available early in this century, and we are all still striving toward that "state-of-the-art" perfection that may lie several years away.

In "The Well-Tempered Synthesizer," I was less concerned with proving to myself that our synthesizer is a musical instrument of great flexibility as I was with refining and reexamining the techniques and approach that were developed in "Switched-On Bach."

The synthesizer used on these recordings is noteworthy in itself. It was built for us by Robert A. Moog and has grown to its present size and complexity over a period of several years. It is a unique, custom instrument, about twice the size of the largest standard Moog synthesizer (The Moog Mark III), and it incorporates several features that Bob and I designed that are not available in the Mark III or elsewhere. Its keyboards are the first to employ velocity and depth touch sensitivity, which we developed a couple of years ago. There is a self-contained "polyphonic generator," a collection of 49 little synthesizers, on which chords and clusters are available (although it was used less than 5% of the time). Several pedal-and-keyboard-triggered switches and controls are incorporated and, although experimental, have proven to be essential to certain types of musical phrasing and shaping.

More important, this synthesizer is the first to be totally integrated into a state-of-the-art recording and mixing facility, which I built with R. Denis Schwarz, a talented young recording systems design engineer. We utilize Dolbys throughout for minimum noise, and we planned the physical layout so that one person can operate it all with a minimum of stretching and bending.

—Walter Carlos

STEREO. MLP 1004

Betty Dunaway / Singers

What Happen To The Love



Including
I Don't Want To Do Wrong / All My Trust /
The Lord Knows Where I'm Right

Betty Dunaway / Singers

What Happen To The Love

Including:
I Don't Want To Do Wrong / All My Trust / The Lord Knows When I'm Right

Biography

The extraordinary pleasing sounds from the voice of Betty Dunaway not only captures and holds the attention of everyone listening to her messages in songs, but stirs deep down within. She is not only highly thought of by the masses but by her fellow laborers in the vineyard as well. In other words she is a singer's singer. Many gather to hear what Heaven has to say through this unique singer of Gospel songs. Thousands more are magnitized to their radio's listening to Betty's recordings. And what a feast it is. Betty started singing at the age of five in her home and surrounding churches. She wanted to expand and share her singing and songwriting gifts. She was guided to her mentor and producer extraordinaire, Earl Connelly, who at once, recognized this talented young lady's potential, prompting her to add two more vocalists, Patricia (Pat) Miller and Geraldine (Jerry) Foy, both all around performers that share the same goals. Together these three young ladies in song reach out to touch all mankind with their Gospel singing style. I have come to admire Betty and her singers not only for their singing ability, but for their great Christian spirit. Many thanks are due Mrs. Lucille Enix, Betty's mother, and Mrs. Queen Noble, her Grandmother for their prayers and confidence. Many thanks to my husband and children for their patience and understanding. The Lord has wrought well in these young ladies. They are a credit to Gospel music. They are a credit to their God.

Earl Connelly
Executive Producer for
Maycon Productions Co.

SIDE 1

1. I DON'T WANT TO DO WRONG
2. WHAT HAPPENED TO THE LOVE (IN THE WORLD)
3. ALL MY TRUST
4. THE LORD KNOWS WHEN I'M RIGHT

SIDE 2

1. GOT TO LIVE A CLEAN LIFE
2. STRENGTH AND COURAGE
3. LOOK DOWN ON YOUR CHILD
4. EVERY NIGHT AND EVERY DAY

MEMBERS:
Betty Dunaway / Lead Vocal
Patricia (Pat) Miller / Background Vocals
Geraldine (Jerry) Foy / Background Vocals

Recording Engineers:
David Starobin Starr Recording Studio
Mixing Engineers:
Earl Connelly / Gene Leone
Mastered at Frankford Wayne
Recording Labs., Phila. Pa.

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GUEST MUSICIANS / PLAYERS / VOCALS
Rodney (Popcorn) McDaniel / Guitar
Marvin King / Drums
Michael Sanders / Bass
Evelyn Ross / Fender Rhodes / Organ
Background Vocals
Marlon Lewis / Keyboards / String Ensemble / Background Vocals
Paul Kennedy / Bass
Howard Kennedy / Drums
Kevin Goslee / Synthesizers / Background Vocals

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STEREO: MLP 1004

SHIRLEY FINNEY

Sings ....



STEREO

SAVOY

SL-14545

SHIRLEY FINNEY

Sings ...

Dearly Beloved,

I am so glad to be able to sing for you again. Since the last album God has revealed so much. I have had the pleasure to travel from Los Angeles to Washington, D.C., to Memphis to sing God's praise and fellowship with his wonderful children. I have also received some glorious awards and honors for which I am truly grateful. But most of all ... the Spiritual Blessings. People have witnessed that the music has helped them on their way. That they are inspired, that they can feel the Joy, the Love, the Sincerity in the music. Praise God! Thank the Lord! This is the Supreme Blessing of God to Serve. To God goes all the Glory!



And about this new album. I believe the Lord has taken us a step further. We have new songs for you, the same message but in new packages. It's our prayer that Christians will find this music to be a joyous fellowship and for those who do not know Jesus, it is our prayer that their spiritual eyes will be opened wide to God's Glorious Greatness. For Jesus came to give us real life more abundantly.

Love and Peace,

Shirley

Special Thanks to God Almighty and all the truly gifted people who helped to make this music possible:

Henry Finney, my brother, Thank you for letting God use you in such a magnificent, creative way — Guitar and Lead vocal on "You Don't Have To Cry No More".
Maurice Ogletree — A Magical Musician, Keyboards
Jessie Butler — One of the best Organists in town, Keyboards
William Green — Mr. Determination, Keyboards
"Bassie" Green — Smooth and soulful, Bass
Derrick Schofield — The best beat in town, Drum
Paul Palumu — One of a kind, Guitar, "Make Me An Instrument"

Background Vocals — Some singing folks —
William "Pedro" Finney — John Griggs — Jackie Hicks — Bobby Watts — The Atlanta Philharmonic Chorale

Cover photograph — A talented lady, **Mrs. Annie Mitchell**
Special thanks to **Milton Biggham,** for his creative energy.
Special thanks to **Mr. Fred Mendelsohn** for believing.
Thanks to **James Finney,** my brother, for positive vibes.
Thanks to **Ben Middleton** who is telling the world.
And Special thanks to My Precious Mother, **Mrs. Virginia Finney,** for Love, Guidance and Moral Support.

This album is dedicated to the memory **of Mrs. Ocie D. McGrady,** my dear grandmother and all grandmothers who know the true meaning of the work LOVE.

SIDE A

The Lord Is (3:48) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney
God Will Give You Anything (5:34) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney-V. Finney
We Can Make This World A Better Place (3:52) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - M. Biggham
He Loves Me (4:31) - Soloist: Shirley Finney
Word Music, Inc. (ASCAP) - R. Harris

SIDE B

You Don't Have To Cry No More (4:38) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney-L.H. Finney
Jesus We Need You (2:33) - Soloist: Shirley Finney
Savgos Music, Inc. (BMI) - S. Finney
Thank You (5:24) - Soloists: Shirley Finney-Henry Finney
Savgos Music, Inc. (BMI) - S. Finney-L.H. Finney
Make Me An Instrument (4:27) - Soloist: Shirley Finney
Lexicon Music, Inc. (ASCAP) - L.M. Coffey

Artist Representation:
Finney Productions
1772 Mary Lou Lane
Atlanta, Georgia 30316

(P) 1980

SAVOY RECORDS INC. P.O. Box 279, Elizabeth, N.J. 07207

Produced By: Milton Biggham
Executive Producer · Fred Mendelsohn

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CHECKMATE PRODUCTIONS, INC.
PRESENTS

CARL BETZ
IN

"I SHALL RETURN"

THE LIFE

A PLAY BASED UPON
AND WORDS OF



GENERAL DOUGLAS MACARTHUR



Written by

LOUIS GARFINKLE

Directed by

CHRIS CHRISTENBERRY

Produced by

CHRIS CHRISTENBERRY and **ROBERT T. MATHEWS**

Production Management by **KIEL ENTERPRISES, INC.**

Executive Producer **J. HOWARD STANDING, ESQ.**

ASSISTANT TO THE DIRECTOR—BUNNY CHRISTENBERRY
PRODUCTION COORDINATOR—DONALD C. MITCHELL
PUBLIC RELATIONS—MATHEWS and MATHEWS

the CRAZY Alligator



DOUBLE DECKER
610-439-3600
$ 3.00



The Twisters

SIDE 1

1.IRVIN RUSS - The Crazy Alligator
(Fields/I Russ) Cherie Music 2 37

2.THE TWISTERS - Speed Limit (Instr.)
(Branson/Evans/Harwell/Boatman/Mitchel) Cherie Music 1 30

3.BOBBY LUMPKIN AND THE KAPERS - One Way Ticket
(B Lumpkin) Cherie Music 2 13

4.MACKEY BEERS AND THE ROCKITTS - That Jim
(Beers) M Beers Publ 3 17

5.MACKEY BEERS AND THE ROCKITTS - Lorie Lee
(Beers) M Beers Publ 2 42

6.THE TWISTERS - Count Down 1-2-3 (Instr.)
(Branson/Evans/Harwell/Boatman/Mitchell) Cherie Music 2 05

7.LARRY DALE & THE KING NOTES - Crying Over You
(L Dale) Frederick Music 2 15

8.IRVIN RUSS - My Imagination
(E Barnes/I Russ/Fields) Cherie Music 2 01

SIDE 2.

1.THE TWISTERS - Bandstand Rocket
(J Evans)(Instr) Cherie Music 1 24

2.BILLY TAYLOR & THE TEARDROPS - Wombie Zombie
(Fields/P Morgan) Cherie/Fairway Music 2 16

3.THE TWISTERS - Kat Walk
(B Mitchell) Cherie Music (Instr) 1 55

4.BOBBY LUMPKIN & THE KAPERS - Your Conscience
(B Krajca) Cherie Music 2 12

5.CARL BELEW & THE RIFF RIDERS - I'm Long Gone
(Belew) 4 star Publ 2 28

6.MEREDITH NEAL - Gertrude
(Neal/Richmond) Tex/San Music 2 07

7.K.C. GRAND & THE SHADES - Lookie - Lookie - Lookie
(Bunch/Smith 'Petty) NVJ Publ 2 09

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A COLLECTOR RECORDS RELEASE



Carl Belew



Irvin Russ



Felco Records from Texas was a great label that issued many top quality rockers including issues on the sub-label Jamaka Records Most of the releases are very hard to get With recordings that were mainly done in the late 50 s and early 60 s the label is very much sought after by 50's rock collectors as the sound on almost every release is just that

Irvin Russ who recorded The Crazy Alligator for the label was born June 17th 1934 in Lafayette, Georgia At an early age Irvin s ardent love for music compelled him to go into debt for $ 275 00 to get his first electric guitar When scolded by hid dad, he said 'Well, I might as well go first class' This paid dividends for soon Irvin was singing professionally over local WMOC radio in Covington and WBBQ in Augusta, Georgia Some of the known 60 s recording artists have made hits of several of his original songs

He lived in Texas in the 60 s

We have included other great boppers from the label like Billy Taylor and the Teardrops and The Twisters who did 4 sides for the label, all of them wild instrumentals It is told that Tooter Boatman

(WLP 8863/8879) played with them for a while but we know that it can not be the same person as he died in 1959 before the above 4 recordings were made

One Way Ticket backed by Your Conscience was issued as Felco 102 and sold nice locally The same recordings were issued also as Felco 102 by Bobby Brown Both recordings by Mackey Beers were originally done for Mark Records

Larry Daley s 'Crying Over You is a nice rocker This is not the Larry Dale who recorded Rhythm And Blues for Glover Records from New York but probably the one who did the vocals on the Rudy Thacker record on Lucky The release by Larry on this LP was originally done for Elbridge Records

A very strange record is 'Gertrude' by Meredith Neal He issued this himself because he could not find anybody who was interested in recording this That s how it got out on Blaze Records from Texas

Extremely rare is the great rock-a-billy bopper by Carl Belew called I m Long Gone that was done in the mid 50 s and released on Sowder Records and custom pressed by 4 Star Records

K C Grand and the Shades also come from Texas

COLLECTOR RECORDS

WLP 8877

GBS 351

The Great Disco Bouzouki Band



Including:
DARLADILADADA
ZORBA THE GREEK
NEVER ON SUNDAY

GRECOPHON



The Great Disco Bouzouki Band

SIDE ONE

1 GREEK MAGIC
Vocal/Instrumental
Medley including:
DARLADILADADA
(Guinis)
ZORBA THE GREEK
(M. Theodorakis)
NEVER ON SUNDAY
(M. Hadjidakis)
PIREAS
(D. Vangarde)
2. GREEK GIRLS
Instrumental
(D. Vangarde/J. Kluger)

SIDE TWO

1.DISCO BOUZOUKI
Vocal/Instrumental
(D. Vangarde/J. Kluger)
2. OUZO & RETSINA
Instrumental
(D. Vandarde/J. Kluger)
3. GIORGIO
Vocal/Instrumental
(D. Vangarde/J. Kluger)
4. DO RE MI FA SOUL
Vocal/Instrumental
(D. Vangarde/J. Kluger)

Arranged & Directed by Ralph Benatar
Photo: Pictor/Aarons
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FIESTA RECORD COMPANY,INC. 1619 BROADWAY,N.Y.,N.Y.



Ludwig Koch

Fanatics are few – and perhaps mercifully so, because their pursuits are not always beneficient But Ludwig certainly belongs to that small number who strive, with complete singleness of mind, to add something to the pleasures of mankind. He long ago decided to dedicate his life to the task of making ever more and better recordings of every bird that could be brought within range of his microphone, and I don't believe he has for one moment swerved from that purpose or wavered in his resolve. The sound of birds is his ruling passion it dominates his conversation and governs his life. And in pursuit of his quarry he was prepared to halt an army, silence a Cabinet Minister or commandeer a liner. If anyone was so misguided as to give him an ack-ack gun he would undoubtedly have shot aeroplanes out of the sky if they droned at inconvenient moments. When Ludwig is recording, all aircraft are hostile – so likewise are people who move and winds that blow and colleegues whose minds dwell on mundane things like food and sleep. The sound in the microphone is all that matters In rain and darkness and hunger the gestures merely become more Napoleonic, the spell-binding voice murmurs like an incantation – "We must have patience "

This one-man crusade has not only enlarged the scientific study of birds, it has caught the popular fancy in a big way and there must be millions who owe much of their knowledge and love of bird-song to the patient vigils of that solitary and rather dapper figure in the unexpected beret To many radio listeners his colourful personality is as familiar and as affectionately regarded as that of a personal friend, and in the world of broadcasting he has become something of a legend. The fund of Ludwig stories is rich and widely cherished His highly individual version of the English language is not the least charming of his qualities and I have the happiest recollection of an occasion when, in the course of a broadcast on a fruit-eating bird – the Golden Oriole – Ludwig explained that it was the custom on the Continent to cover fruit bushes with veils Some slight disegreement with our native "v" and "w", however, led him to assert that the fruit bushes were covered "vith wheles", I always wonder what listeners made of that magnificently surrealist image

Nowadays Ludwig is, officially, inactive. I cannot say "retired" because the word has no meaning for a cherecter of his sort. When the Last Trumpet sounds he will undoubtedly have his cables run out and his microphones cunningly placed. Once when he was 71 my 'phone rang and the familiar voice said "Guess where I am come from." He was bubbling with merriment as I tried to guess and failed. "Iceland," he said, "hundreds of miles, alone. Vonderful. I always promised myself to go to Iceland."

I asked him how he managed, single-handed,

"Oh, sometimes people helped me," he said He recalled one man, a chance acquaintence who obviously quailed at the prospect of spending a night in the open on a small island. "But then he was elderly," Ludwig added compassionately. "He was younger than me but he *thought he was old*" And that is one mistake Ludwig will never make

Based on an article by Desmond Hawkins, D B E. in Bird Notes Vol XXVI reprinted by permission of the Royal Society for the Protection of Birds



Desmond Hawkins is Controller of the BBC South and West Region A dedicated ornithologist and country-lover, he joined the BBC in 1945 as a features producer and established the West Region's tradition of natural history broadcasting. Popular long-running series like radio's "The Naturalist" and "Birds in Britain", and television's "Look" were initiated by him. In 1957 he founded the BBC Natural History Unit and for his services in this field was awarded the Silver Medal of the R S.P.B

John Burton, Sound Librarien and Field Research Assistent of the BBC Natural History Unit, is an all-round naturalist specialising in entomology and ornithology He is author of "The Oxford Book of Insects" (O U.P.) and many scientific and popular articles in the field of natural history. He is a former assistant secretery of the British Trust for Ornithology

SIDE 1

A brief account of the life and career of Dr. Ludwig Koch, the famous pioneer wild life sound recordist, as recalled by Desmond Hawkins with the help of extracts from some of Dr. Koch's well-known broadcasts and recordings, now permanently preserved in the BBC Sound Archives. It has been adapted from "The Best of Ludwig Koch", a programme originally broadcast on 11th November 1968 in "The World of Sound" series on Radio 4 in honour of Ludwig's 87th birthday

As wall as Dr. Koch and Desmond Hawkins, one can hear the voices of Field Marshal Paul von Hindenburg, president of the German Weimar Republic, James Fisher; Sir Julian Huxley and Peter Scott. There are also recordings from Dr. Koch's collection of an Indian Shama (recorded in 1889 – the first ever made of a bird), a Blackbird mimicking Kaiser Wilhelm II of Germany's motor horn, an Icterine Warbler which imitated the voice of the Queen Mother of the Belgians, the first Green Woodpecker to have its voice recorded in England, the Surrey Curlew whose voice became the famous signature call of the long-running "The Naturalist" radio series, a Grey Seal singing in a lonely Welsh sea-cove; the street-sounds of Paris recorded before the Gendarmes stopped controlling the busy traffic with piercing blasts on their whistles and the wild, exciting calls of the Great Northern Diver on a remote Icelandic lake.

Produced by Dennis Lewell and John Burton.

SIDE 2

Band 1

Cut 1 Superb Glossy Sterling *(Spreo superbus)* (East Africa, February 1929).
Cut 2 Willow Warbler *(Phylloscopus trochilus)* (Germany, May 1931).
Cut 3 Red Deer *(Cervus elephus)* (Germany, October 1932).
Cut 4 Eagle Owl *(Bubo bubo)* (Germany, June 1932).
Cut 5 Bewick's Swan *(Cygnus bewickii)* (East Prussia, December 1933).
Cut 6 Chaffinch *(Fringilla coelabs)* (Germany, April 1933).
Cut 7 Field-Cricket *(Gryllus campestris)* (Germany, July 1934).
Cut 8 Edible Frog *(Rana asculenta)* (Germany, May 1935).

Band 2

Cut 1 Curlew *(Numenius arquata)* (Surrey, June 1937).
Cut 2 Woodlark *(Lullula arboraa)* (Surrey, April 1937).
Cut 3 Skylark *(Alauda arvensis)* (Herts, June 1937).
Cut 4 Blackcap *(Sylvia atricapilla)* (Surrey, May 1937)
Cut 5 African Elephant *(Loxodonta africana)* (Whipsnade Zoo, January 1938)
Cut 6 Kookaburra *(Dacelo gigas)* (London Zoo, March 1938)
Cut 7 Nightingale *(Luscinia magarhynchos)* (Belgium, May 1938).
Cut 8 Nuthatch *(Sitta europaea)* (Belgium, Spring 1938).
Cut 9 Marsh Tit *(Parus palustris)* (Belgium, Spring 1938).

Band 3

Cut 1 Blackbird *(Turdus merula)* (Surrey, May 1939).
Cut 2 Herring Gulls *(Lerus ergentatus)* (Cornwell, March 1942).
Cut 3 Chough *(Pyrrhocorax pyrrhocorax)* (Cornwall, April 1944)
Cut 4 Asiatic White Crane *(Megelornis leucogeranus)* (In captivity, October 1945).
Cut 6 Ringed Plover *(Cheradrius hiaticula)* (Dorset, June 1946).
Cut 6 Mute Swan *(Cygnus olor)* (Dorset, June 1946).
Cut 7 Mute Swan *(Cygnus olor)* (Dorset, June 1947).
Cut 8 Puffin *(Fratercula artica)* (Channal Islands, June 1947).
Cut 9 Gannet *(Sula bassana)* (Channel Islands, June 1947).

Band 4

Cut 1 Marsh Warbler *(Acrocephalus palustris)* (Dorset, June 1947).
Cut 2 Common Eider-duck *(Somateria mollissima)* (Shetland, June 1948)
Cut 3 Natterjack Toad *(Bufo calamita)* (Surrey, May 1948).
Cut 4 Black Redstart *(Phoenicurus ochruros)* (Broadcasting House, London, May 1949).
Cut 5 Nightjar *(Caprimulgus europaeus)* (Sussex, July 1949).
Cut 6 Bumble Bee *(Bombus* sp.) (Herts, July 1949).
Cut 7 German Wasp *(Vespula germanica)* Herts, July 1949).
Cut 8 Honey or Hive Bee *(Apis mellifara)* (Herts, May 1950)

Band 5

Cut 1 Rabbit *(Oryctolagus cuniculus)* (Sussex, March 1950).
Cut 2 Kestrel *(Falco tinnunculus)* (Devon, May 1950).
Cut 3 Wryneck *(Jynx torquilla)* (Kent, May 1950).
Cut 4 Coal Tit *(Parus ater)* (Belgium, April 1951).
Cut 5 Manx Shearwater *(Procellaria puffinus)* (Isles of Scilly, June 1951)
Cut 6 Arctic Tern *(Sterna macrura)* (Iceland, June 1953).
Cut 7 Long-tailed Duck *(Clangula hyemalis)* (Iceland, June 1953).
Cut 8 Greet Northern Diver *(Gavia immer)* (Iceland, June 1953).
Cut 9 Swallow *(Hirundo rustice)* (Somerset, June 1961)

Record produced by John Burton
Written and narreted by Desmond Hawkins OBE
Slaeve designed by John Gorham

Cover: This transparency of Gannets on Bass Rock, Firth of Forth, Scotland, won Mr. Oavid Merrie of Oollar, Clackmannanshire first prize in the Photo-Safari Contest in Drive Magazine

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BBC WILDLIFE SERIES

The Black Awakening Gospel Choir of V.C.U.

DIRECTED BY

CHARLES N. SMITH



"If You Just Believe In God"

"IF YOU JUST BELIEVE IN GOD"

THE BLACK AWAKENING GOSPEL CHOIR OF

VIRGINIA COMMONWEALTH UNIVERSITY



Side One

FARTHER ALONG	Public Domain	8:33
Soloists	Valencia Adkins & Ruth White	
I'M CRYING SAVIOR	Written & arranged by Elmo W. Woodbury, Jr.	7:31
Soloists	Ronald Allison, Cornell Jones & Debra Williams	
INSPIRE ME LORD	Written & arranged by Charles N. Smith & Elmo Woodbury, Jr.	3:52
Soloists	Charles N. Smith & Elmo W. Woodbury, Jr.	

Side Two

HELP US PRAISE HIS NAME	Written & arranged by Garry Yarbrough & Elmo Woodbury, Jr.	5:23
Soloists	Renee Newby & Garry Yarbrough	
JESUS	Arranged by Danny Casey	3:50
Soloist	Dolores Walker-	
TAKE MY LIFE	Written & arranged by Charles N. Smith	2:58
Soloist	Valencia Adkins	
IF YOU JUST BELIEVE IN GOD	Written & arranged by Charles N. Smith	8:16
Soloists	Shirley Adams & Reginald Halsey	

The Black Awakening Choir was organized in 1970 by Miss Faye Smith and Miss Amnesta Highsmith. The choir, however, was reorganized in 1973 by Mr. Charles N. Smith, the present Director. The choir is composed of 30 members from various religious denominations.

"Over the years, the choir has thought many times of recording, yet, I have always felt that when the time was right we would record. The choir is not as large as it used to be but I feel that this group of young people possess something that is unique. the will to continue to spread the name of Jesus through song. And because of this, the Lord has blessed us with our first album. The sound that you will hear is one of love, faith and the hope that someone's's soul will be touched or someone's day be brighter. One song in particular stands as a symbol for what can be accomplished by trusting in God. The title of the song is "If you just believe in God."

If you just believe in God
All of your problems he will solve
Just believe in God
And everything will be alright.

Whenever things go wrong
And friends seem few
The Lord God promised to stand by
And see you through.

He said if you be true
He would always stand by you
No matter what comes or goes
The Lord will see you through.

We know that the struggle just begun. We pray that his Holy Spirit will continue to guide us as one body in Christ. We thank you!

Charles N. Smith

ROSTER OF CHOIR MEMBERS

SOPRANOS
Shirley Adams, Cornelious Dabney, Marilyn Gorden, Renee Newby, Dolores Walker, Ruth White & Debra Williams.

ALTOS
Valencia Adkins, Joyce Barbour, Monique Braxton, LaVerne Carter, Erdie Crutchfield, Deborah Jackson, Daryl Miles & Cheryl Williams.

TENORS
Ronald Allison, Dennis Brown, Donald Emanuel, Thomas Johnson, Larry King, Gayle Medley, Vernon Williams & Garry Yarbrough.

BASSES
Cornell Jones & Fletchrr L. Nichols, Jr.

OFFICERS
Dolores Walker- President, Larry King- Vice-President, Ruth White- Secretary, Shirley Adams- Tresurer, Cornell Jones- Business Manager, George Artist- Technical Manager

Drums	Director	Flute	Bass	Lead Guitar	Electric Piano
Ernest Gannaway	*Charles N. Smith*	*Gayle Medley*	*Earl Everett*	*Reginald Halsey*	*Elmo Woodbury Jr.*



Cover Photo- *George Nan* Backliner Photos - *Kirk Dewe* Album Design - *Elmo Woodbury Jr.* Recording - *Alpha Audio, Richmond, Va.*

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Mt. Zion Methodist Church (In Ole Georgetown)

Washington, D. C.

THE CHURCH CHOIR SINGS

Romaldo De Veau, Organist-Director

The Reverend Edward D. McGowan, Minister

WAS (NOT WAS) are you okay?



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Side One

ARE YOU OKAY?

PAPA WAS A ROLLIN' STONE

I FEEL BETTER THAN JAMES BROWN

HOW THE HEART BEHAVES

MARIA NO VARRO

Side Two

I BLEW UP THE UNITED STATES

IN K MART WARDROBE

ELVIS' ROLLS ROYCE

DRESSED TO BE KILLED

JUST ANOTHER COUPLE BROKEN HEARTS

YOU! YOU! YOU!

LOOK WHAT'S BACK

MADE IN CANADA

PolyGram

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LP/MC/CD/MADE IN CANADA

fontana

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Are You O.K.?

(David Was/Don Was)
Microdot Songs/1-800-Don-Was/Virgin Music Ltd

Judy, she don't work here any more
She might be working at the other store
I haven't seen her in a month
Are you a friend of hers – or what?

You stared at me 'til your eyeballs smoked
Was it anger? Or love? Or the caffeine in your coke?
I searched my soul for words to soothe you
But nothin' that I did ever seemed to move you

Was it somethin' that I did or didn't say? (chorus)
Are you O.K.? Are you O.K.?

You know Judy . . . she could always hide but
She couldn't run
She didn't know the meaning of fun
Once she had a car that her uncle gave her
But that got totalled . . . That's Judy,"

You talked in tongues 'til your voice gave out
You were friendly with your demons,
Of this there's little doubt.
You scratched my soul with a monkey's paw
You've broken every rule, every earthly law

(chorus)

You caught my head in a baseball glove
Did I somehow offend you, or is this what you call love?
You dropped me off at the laundromat
You gave me all your clothes – but you never came back.

Papa Was A Rollin' Stone

(N. Whitfield/B. Strong)
Jobete Music Ltd.

It was the third of September
That day I'll always remember
Yes I will
Cause that was the day
that my daddy died

I never got a chance to see him
Never heard nothin'
but bad things about him
Mama I'm dependin' on you
tell me the truth
Mama looked up and said son

Papa was a rolling stone son
Wherever he laid his hat was his home
and when he died all he left us was alone

Where the hell are you daddy
That's what I'm sayin'
Down on my knees and tears and I'm prayin'
Wishin' and hopin' my dreams could come true
So I could feel like the other kids do
A young child, but not complete as a whole
Before I was born you up and strolled
Mama was there
But you was up in the wind
You never even knew my name
And then you never wrote, called, let alone came by
As a youth it was hard to wonder why
But now I'm older and I don't dwell on self pity
Thinkin', about the life you didn't give me
I remember when I used to tall lies
When people would ask, I'd fantasize
Thinkin' of stories to make you look good
But the real truth was you was never no good
People would say I looked just like you
But rest assured I don't act like you
I'm more than that
My mama reared me better
And you can best believe I'm much more together
So believe that

Mama is it true what they say
that papa never worked a day
in his life?
And mama there's come bad talk
goin' round that papa
had three out-side children
and another wife
and that ain't right

Heard some talk
about papa doin' some store front preachin'
talkin' about savin' souls
and all the time leachin'
Dealin' in dirt
and stealing in the name of the Lord
Mama looked up and said son

Papa was a rolling stone
Wherever he laid his hat
was his home
And when he died
All he left us was alone

It's been said you gave me something you never had
But that's not always true and it's sad
To find myself missing you when I did
But who knows the reasons you did what you did
I can't help but wonder why
You lived your life as a big fat lie
You act like you had no responsibilities
cos if you did, it's a bet that you wouldn't be
Stealin' Beggin' Hustlin' and Schemin'
You could'a got a job, but did you know the meaning of work
I'm talkin' about an honest days pay
But you was too lazy to be that way
Always tryin' to take the easy route
That's what they tell me, so I don't doubt
It for a moment, not for a sec
Because you lacked all your self respect
But it's too late for you that is
Tomorrow I'll be goin' on about my biz
And so it's time to put the past behind
Erase the anger and clear my mind
I want to forget the little bit I know
And make sure I never sink so low
Cos I want my kids to grow up and know
That I was always there because I loved them so
And that's the least thing that I can do
But that's a lot more than I got from you

I heard papa call himself a jack of all trades
Tell me is that what sent papa to an early grave?
Folks say papa would beg, borrow, or steal
to pay his bills
Hey mama folks say papa never was much on thinkin'
Spend most of his time chasin' women and drinkin'
Mama I'm depending on you
to tell me the truth

Repeat chorus to fade.



I Feel Better Than James Brown

(David Was/Don Was)
Microdot Songs/1-800-Don-Was/Virgin Music Ltd.

When we were in love
I pretended that you didn't exist
That way, I loved you more
You suggested that we get married and move into a house
I suggested that we jump overboard
And live underwater in the lost city of Atlantis
Where mermaids sing
And tuxedoed dolphins bring you breakfast

One year later I was transferred to the moon
Worse pay – better houre
I was transferred to the moon
Worse pay – better fellow workers

I built our love out of blood
I went to the dentist and told him
"Take out my heart!"

I feel better than James Brown
I feel better now
I feel better than Jamee Brown
I feel better now

I was attending Mardi Gras with Fidel Castro
Buxom cross dressers threw fake gold coins at our feet
As we discussed the fate of the revolution
Suddenly CIA men dressed in bikinis
tried to stab us with fountain pens
Fidel blew mustard gas through his cigar and immobilized the lot of them
Nineteen tequilas later we had a deal
Havana goes back to the mob
And Fidel and I open a chain of Kentucky Fried Chicken shops
Ain't life sweet

I feel good
I feel better than James Brown
I feel better now
I feel better than James Brown
I feel better now
How do you feel

How The Heart Behaves

(David Was/Don Was)
Semper FI Music/Monkeys Does, Cattle Ltd/
MCA Music Publishing Ltd.

She ran him over like a bus but he seemed to feel no pain
Just layed there smiling like a flower in the rain
She shrunk his ego down so small that he didn't even know his name
She knew no other way to love – that's how she played the game
But when he got her in a darkened room
In the still of the afternoon
He became her entire world
And she cried like a little girl

The line between pleasure and pain
Can't be measured by means of the brain
Mere reason alone can never explain
How the heart behaves

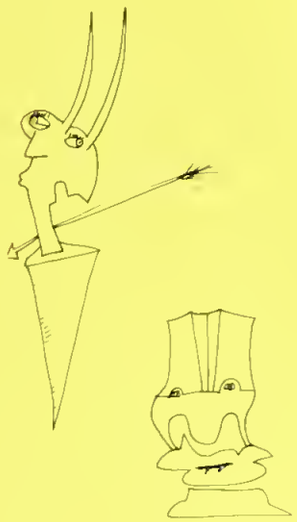
She wrapped her claws around him like a crab around a rock
It was baby this and baby that – she never let him talk
He couldn't see his shadow – she was always in the light
And if he moved, she arched her back
And dug her claws in tight
But when he got her in a darkened room
In the still of the afternoon
He became her entire world
And she cried like a little girl

The line between pleasure and pain
Can't be measured by means of the brain
Mere reason alone can never explain
How the heart behaves

And they said that he'd break
How much more could he take
And just when you thought that he'd kill her
She gave him a kiss
It never missed

And then one day she ran away with a man she hardly knew
She left a note that said I'm bored with me and you
He found another girl himself
A high heeled hurricane
There was no calm inside her eyes
Just a promise of more of the same

The line between pleasure and pain
Can't be measured by means of the brain
Mere reason alone can never explain
How the heart behaves



Maria Novarro

(David Was/Don Was) Microdot Songs/
1-800-Don-Was/Virgin Music Ltd

Maria called the police department
On a Sunday afternoon
"My husband's gonna kill me
Please send somebody soon"
"Where is he, ma'am,
Is he at your door
Has he got you now –
Can you tell me more"

In the city of angels, there's no mercy
And there's no tomorrow
For Maria Novarro

"Please", she said, "his brother called
He's on his way with a gun"
"Sorry ma'am, not good enough
Why'd you dial 911?"
She knew he was mean
He'd hit her before
She hung up the phone
And locked the door

In the city of angels, there's no mercy
And there's no tomorrow
For Maria Novarro

James Brown said it was a man's world
And women don't matter
A little slap – they'll claim they're battered
They're hysterical, emotional and love will make them fall
Tomorrow she'll forget that it happened at all

Domestic quarrels are routine
There's no need to waste a cop
Especially in that neighborhood
Those people never stop
But her husband showed up
Just like she said
No one would listen
Now Maria lays dead

In the city of angels, there's no mercy
And there's no tomorrow
For Maria Novarro

I Blew Up The United States

(David Was/Don Was)
Microdot Songs/1-800-Don-Was/Virgin Music Ltd

I set charges in Maine and Florida
In Washington and California
I gave fair warning and lit the fuse
Right at the beginning of the network news

All I did was listen to the Fates
I blew up the United States
Now little bits of Texas are floating up in space
I blew up The United States

I put plastique in the Statue of Liberty
And my nerves got a little bit jittery
Poor little lady! There goes her head!
Her arm is melting and her eyes turned red

All I did was listen to the Fates
I blew up the United States
Now little bits of Texas are floating up in space
I blew up The United States

In K Mart Wardrobe*

(David Was/Don Was) Microdot Songs/
1-800-Don-Was/Virgin Music Ltd

In K Mart Wardrobe
We waltzed across the water
Reading chinese magazines
Analyzing Himmler's dreams
In K Mart Wardrobe

In K Mart Wardrobe
Latin generals passed for ice-cream men
They combed their hair in two-way mirrors
Mustachioed sales girls carried spears
In K Mart Wardrobe

Baby this is love
Discount coupons floated from above
Broiled chickens sang us love songs from the skewer
Have you ever been this close to going down the sewer?
In K Mart Wardrobe

In K Mart Wardrobe
We sifted through the rubble
Sizzling bibles wept in Swahili
That's the way it's gotta be
In K Mart Wardrobe

In K Mart Wardrobe
We made it to the water's edge
Where the dollar signs turned into stars
And dogs barked black noises at Mars
In K Mart Wardrobe

Baby this is love
Discount coupons floated from above
Broiled chickens sang us love songs from the skewer
Have you ever been this close to going down the sewer?
In K Mart Wardrobe



Elvis' Rolls Royce†

(David Was/Don Was) Microdot Songs/
1-800-Don-Was/Virgin Music Ltd

Well I saw a crowd a-gathered
Must have been somebody shot
Reporters scribbled shorthand
and photographed the spot
I moved in a little closer
But I couldn't see no blood
Just a golden-plated chariot
Arisin' from the mud
Then I heard a soulful murmur
And it sounded like *his* voice
It began to sing, it was the King
It was Elvis' Rolls Royce

The wood-grained bar was open like
he was about to have a drink
A white-gloved chauffeur at the wheel
I never saw him blink
The bobbies looked indifferent
Clearly they were not amused
It was just another auction piece
And it didn't matter whose
Now D-Day was upon me
I just had to make a choice
Next thing I know, I'm at
The wheel of Elvis' Rolls Royce

Well I took a left at Parliament
And hit the pedal hard
Tipped my hat and smiled
as I passed by Scotland Yard

Now the voice is talkin' to me
It says 'There is nothing to fear'
It's coming from the back seat
But there's no one in the mirror
I got a little nervous
And I think I lost my poise
As we crossed the great Atlantic
In Elvis' Rolls Royce

When we got to New York City
The crowd went wild, to say the least
As I steered my precious cargo
Through the belly of the beast
I turned on to the Interstate
And drove throughout the night
'til I reached The State of Tennessee
In the early morning light
There they were – the gates of Graceland
My eyes got kind of moist
Home sweet home to rock 'n' roll
And Elvis' Rolls Royce

Dressed To Be Killed

(David Was/Don Was/G Love E)
Microdot Songs/1-800-Don Was/G Love E Music/
Famous Music Inc

His garbage-can beret was tilted at an angle
What looked like a smile turned out to be a mango
He's got raw meat dangling from his glasses
Tonight is the night – he's going to kick their asses

He's broke, he's ugly and unskilled
And he's dressed to be killed
And he's dressed to be killed

(Gratuitous Rap)

His luck is gonna change – he found a one-leaf clover
His fortune cookie said: What's the point? Your life is over
He must be nuts! There's a bull's-eye on his back
He's standing at ground zero of a nuclear attack

He's broke, he's ugly and unskilled
And he's dressed to be killed
And he's dressed to be killed

Just Another Couple Broken Hearts†

(Dave Was/Don Was)
Semper Fi Music/Monkeys Dogs, Cattle Ltd/
MCA Music Publishing Ltd

It's just another chapter
In the never ending story
Of love that's lost its glory
And just slipped away
So save your tears for Shakespeare
Because no one's lost a life here
We're down and out and lonely
But we'll be okay

We came together just to come apart
Just another couple broken hearts
We should have known right from the start
Just another couple broken hearts

We're really nothing special
So don't get sentimental
It was mostly accidental if the truth be told
I wouldn't call it tragic
We just kind of lost the magic
What used to seem exciting started getting old

We came together just to come apart
Just another couple broken hearts
We should have known right from the start
Just another couple broken hearts

So save the front page for something special
And stick us in the classifieds
We've been used and abused
But we haven't got a bruise
And we're ready for another try

You! You! You!†

(David Was/Don Was/Luis Resto)
Microdot Songs/1-800-Don-Was/G Love E Music/
Famous Music Inc

747 and an F-14
Dogfight at that line between heaven and earth
200 tourists sucking Bloody Marys
Stewardess smile fades into terror
Charlie Businessman thinks about his dollars
Doubting priests re-arrange their collars
Infants cry but they always do
And all I see is you, all I see is you
You, You, You! – You, You, You!

Cockroach pillows in a midnight storm
Yesterdays papers to keep me warm
Streetlight moon with the bulb burnt out
Trashcan rattle and a frozen shout
I'm about to shatter but I never do
'cause all I see is you –
You, You, You!

Let bygones be bygones
In a minute or two I'll be through
I'll be mercury droplets in a poison stew
I'll carry the dawn in a lead-lined quiver
and shoot bolts of lightning in a boiling river

It's you – I see you, you, you!
Youuuuu.....

Look What's Back

(David Was/Don Was)
Lee Was Cosmipolitanos/Ackee Music Inc

WAS (NOT WAS)
DON WAS – bass, keys
DAVID WAS – flute, keys [illegible]
SWEET PEA ATKINSON – vocals
SIR HARRY BOWENS – vocals
DONALD RAY MITCHELL – vocals
DAVID McMURRAY – sax
RANDY JACOBS – guitar
JAMIE MUHOBERAC – keyboards
DEBRA DOBKIN – percussion [illegible]
RAYSE BIGGS – trumpet
FOB FABCBORN – drums

ESTEEMED CONTRIBUTORS
LEONARD COHEN – lead vocals, "I'm [illegible]"
G LOVE E – rapper "Pepe Was A Pimp", "Are You Okay" "Dressed To Be Killed"
SYD STRAW – lead vocals "Look What's Back"
THE ROCHES – vocals "Marie Severre"
JEFF LORBER – keyboard arranging, programming & performance "Are You Okay", "Just Another Couple Broken Hearts", "In K-Mart Wardrobe", "How The Heart Behaves", "I Feel Better Than James Brown"
IGGY POP, DOWNTOWN JULIE BROWN and EWRECK BENSON – background vocals – "Elvis' Rolls Royce"
DOUG FIEGER – background vocals – "I Blew Up The United States", "Dressed To Be Killed"
BRAD BUXER – additional keyboards "How The Heart Behaves"
LUIS RESTO – keyboards "You! You! You!"
PAUL RISER – strings and horn arrangements – "Just Another Couple Broken Hearts", "How The Heart Behaves", "Elvis' Rolls Royce"
ANDY GILL – background vocals "Dressed To Be Killed"
JOE JAZ-WAS – saxophonic reticulation
PRODUCED BY DON WAS AND DAVID WAS
MIXED BY KEITH COHEN [illegible] AND ED CHERNEY [illegible]
ADDITIONAL PRODUCTION ON "HOW THE HEART BEHAVES" – KEITH COHEN

ENGINEERS Jeff Lorber, Steve Deutsch, Don Was, Ed Cherney, Kenny Jones
ASSISTANTS Jim Mitchell, Martin Schmelze, Linda Morse, Elaine Anderson, Jeff Park, Andy Batelman, Kim James, Neilhegue, Brian Jones
STUDIOS JHL, Microplant, Institute Of Sacred Disruption, Studio 56 Hollywood Sound, Record Plant Sunsetrise, Larrabee, Matrix (London)
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RESULTS JACK LEITENBERG
YEAH Gemma Corfield, Vickie, Kate Hyman, Rich Cohen, Bo Gardner, Larry Klebund, Michael Zilkha, Gerrelle McDonald, Steve Cox, David Kuhn, Skip Gliders, Steve, Jack Tann, John Leslie, Ricky & Feeb, Kent Zeles, Malcolm & Ed – Casio, Bill – Tascam & J P – Yamaha YOUR NAME HERE $300) love to Tony

THE ROCHES courtesy of Paradox/BCA Records
SYD STRAW courtesy of Virgin Records
IGGY POP courtesy of Virgin Records
LEONARD COHEN courtesy of CBS Records
DOUG FIEGER courtesy of Charisma Records
G LOVE E courtesy of Chrysalis Records



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ST-11931

BILL NELSON'S

RED NOISE

1/23/13
DOUBLE DECKER RECORDS
$ 3.00



HARVEST
REG. TRADE MARK OF EMI RECORDS LTD.

SOUND-ON-SOUND

B I L L N E L S O N ' S

RED NOISE

Side One	Side Two
Don't Touch Me, (I'm Electric)	Out of Touch
For Young Moderns	A Better Home In The Phantom Zone
Stop/Go/Stop	Substitute Flesh
Furniture Music	The Atom Age
Radar In My Heart	Art/Empire/Industry
Stay Young	Revolt Into Style



Produced by John Leckie & Bill Nelson
Recorded in England

S O U N D - O N - S O U N D

HARVEST

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AND FACTORIES LOS ANGELES, CALIF., JACKSONVILLE, ILL., WINCHESTER, VA

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IMPORTANT NOTICE

THIS RECORD HAS BEEN STYLED WITH TODAY'S HI-FI IN MIND
FOR OPTIMUM RESULTS IT SHOULD BE PLAYED AT HIGH VOLUME
IN A ROOM WITH NO VIEWS OTHER THAN THOSE AFFORDED
BY THE USE OF SUBLIMINAL-IMAGE VIDEO APPARATUS
DANCING IS ALLOWED THOUGH ELECTRICAL STIMULATION
OF THE NERVOUS SYSTEM IS UNNECESSARY.
THE MUSIC HAS BEEN MOTORISED IN SEQUENCE TO CONSERVE
REAL TIME
FILE UNDER ABSOLUTE A-GO-GO.

Side Two

OUT OF TOUCH

BILL NELSON VOCALS/ELECTRIC GUITARS/DRUMS.
ANDY CLARK YANAHA CS80 SYNTHESISER.
IAN NELSON SYNTHAPHONE/WURLITZER PIANO/STRING NACHINE.
RICK FORD BASS GUITAR.

FACES IN THE STREET, EYES LIKE MIRRORS
EATING HOLES IN THE BACK OF MY HEAD...
I TOOK YOU TO MY SKYSCRAPER
RAPED YOU WITH A YAPE RECORDER
UNDER THE BED...
NAYBE IYS PSYCHO-SOMATIC
OR THE VOICES IN MY SLEEP
THAT NAKE NE WORRY SO NUCH...
BUT THERE'S NOTHING I CAN DO
IF THE RUNOURS ARE UNTRUE
'COS I'N OUT OF TOUCH...
DEVIOUS TO THE END,
STARVE A FEVER, LOSE A FRIEND,
I'N SPENDING CHRISTNAS IN HELL...
WHISPERS ON THE PHONE, FACES FROM SOME OTHER ZONE,
THEY WANT NY HEAD, I CAN TELL...
MAYBE IT'S AUTO-SUGGESTION
OR NY TERMINAL DEPRESSION
THAY DISTURBS YOU SO NUCH...
BUT THERE'S NOTHING TO BE SAID
'COS NY NERVOUS ST STEN'S DEAD AND I'M OUT OF TOUCH...
DON'T TRY TO TELL NE THAT YOU KNOW NOTHING ABOUT THIS...
JUST STICK TO THE FACTS, DON'T THINK YOU CAN FOOL NE WITH SCIENCE
I BOUGHT A NIRACLE CURE BUT THE GUARANTEE HAS RUN OUT,
NOW TOU FEED NY DISEASE AS A LAST DESPERATE ACT OF DEFIANCE...
WATER ON THE BRAIN, IDEAS POURING DOWN LIKE RAIN,
I'N FEELING SOFT IN THE HEAD...
SONEONE'S AT NT DOOR, SONEONE HEARD AND SONEONE SAW,
I CAN'T REMENBER WHAT THEY SAID...
IT COULD BE INAGE-PROJECTION, OR MAYBE ON REFLECTION
I'N JUST DRINKING TOO MUCH...
BUT THE FACES THAT I'VE SEEN SEEN TO STARE AT ME AND SCREAN
THAT I'N OUT OF TOUCH,
I'M OUT OF TOUCH...

A BETTER HOME IN THE PHANTOM ZONE

BILL NELSON VOCALS/ELECTRIC GUITARS
ANDT CLARK YANAHA CS80 STNTHESISER/YAMANA GRAND PIANO/MINI-MOOG
IAN NELSON ALTO SAXOPHONE AND CLARINET
RICK FORD BASS GUITAR
DAVE NATTACKS ORUMS AND STS 3 SYNTHESISER DRUMS

YOUR HONES ARE ALL-ELECTRIC AND TOUR DREANS ARE BUILT TO LAST...
I WALK THE STREETS AT NIGHT AND SEE YOUR INAGE IN BACH PANE OF GLASS...
PASSING BY TOUR HOUSES, THROUGH YOUR WINDOWS I CAN WATCH YOU ALL.
THE T.V. IN THE CORNER AND THE GREEN AND CHINESE LADIES ON TOUR WALL...
BUILD A BETTER HONE IN THE PHANTOM ZONE...
READ THE PAPERS, LIGHT THE TAPERS, WORSHIP WITH THE NEWS AT TEN,
FILN TOUR OWN ATROCITIES, IT'S TINE TO CRACK THE WHIP AGAIN...
TOU CLOTHE TOUR BODY IN STNTHETICS
TO CELEBRATE SONE STRANGE AESTHETIC,
YOUR TONGUE IS LOCKED AND YOUR LIPS ARE HERNETICALLY SEALED...
YOUR RELATIVES ARE WHITE AND ALL TOUR CHILDREN HAVE RECORD PLAYERS...
THEY LISTEN TO TOM ROBINSON, THE BEATLES AND THE BYRDS AND LEO SAYER...
YOU TAKE THEN TO THE ZOO TO WATCH THE ANINALS WALK CIRCLES IN THEIR CAGES,
TOUR POLITICS ARE FASHIONABLE, YOU GOY THEN FRON THE YELLOW PAGES...
BUILD A BETTER HONE IN THE PHANTON ZONE...
IT'S FUNTINE IN THE FACTORIES WHERE THEY NAKE YHE LITTLE BATTERIES
FOR TOUR THRILL NACHINE...
YOU SAT IT'S ONLY THERAPY AND DOESN'T NEAN A THING, BUT IT LOOKS GOOD TO ME...
I CAUGHT TOU IN THE KITCNEN, YOU WERE CURING SOMETHING ITCHING,
OR SO TOU SAID...
THEN TOU TURNED OFF ALL THE NOTORS,
PUT AWAT YOUR TOYS AND PHOTOS AND CRAWLED BACK TO BED...
BUILD A BETTER HONE IN THE PHANTON ZONE...
GO TO PARTIES, NIX WITH ARTISTS, BURN THE CANDLE AT BOTH ENDS...
BE A WINNER, DRESS FOR DINNER,
KISS TOUR FOOD AND EAT YOUR FRIENDS...
TURN ON THE SOUND, TUNE IN THE STATIC,
SET ALL CONTROLS TO AUTONATIC,
TOUR CRASH WILL BE THE NORE DRAMATIC IF TOU COME AS YOU GO
TO THE PHANTOM ZONE...
A BETTER HONE IN THE PHANYOM ZONE...

SUBSTITUTE FLESH

BILL NELSON VOCALS/ELECTRIC GUITARS/PERCUSSION
ANDY CLARK YAMAHA CS80 SYNTHESISER/MINI-MOOG SYNTHESISER
IAN NELSON WURLITZER PIANO/STRING MACHINE
RICK FORD BASS GUITAR
DAVE MATTACKS DRUNS ANO STS 3 SYNTHESISER DRUMS

FILE UNDER CONNON KNOWLEDGE,
CELEBRATE OUR FOREIGN BODIES,
THE NERVOUS AND THE NAKED
RUN SCREANING THROUGH OUR BURNING EYES...
THIS HEAT SHOWS IN OUR FACES,
INNOCENCE HAS GONE TO BLAZES,
NO FAKE OR SINULATION,
THIS TINE IT'S PENETRATION, DARLING...
SUBSTITUTE FLESH ...
WOUNDED LIKE ROSES,
LOVERS ARE RAZORS,
SUBSTITUTE FLESH...
THE SHARP EDGE OF KISSES LEAVE OUR LIPS BLEEDING...
NEW VICES FOR THE JADED,
DESIRE UNCONSUNATED,
ARE WE BORN OF NAN OR MONSTER?
SPERM ARNIES SWARM AND CONQUER THESE FEARS...
OUR CONSCIOUS WILL RESISTED,
THIS SQUALID LUST UPLIFTED,
ALL OUR SINS ARE ELEVATED,
ALL OUR SENSES SATIATED, DARLING ...
SUBSTITUTE FLESH...
WOUNDED LIKE ROSES,
LOVERS ARE RAZORS,
SUBSYTITUTE FLESH,
YHE SHARP EDGE OF KISSÉS LEAVE OUR LIPS BLEEDING...
INVASION GENETIC,
I SEE THE TROOPS IN THEIR PINK UNIFORNS,
EROYIC ASSASINS,
I SEE THEM NARCHING
AS IF TO A WAR,
I SEE THEM NARCHING
AS IF TO A WAR...

BILL NELSON'S RED NOISE

SOUND-ON-SOUND



Music and Lyrics by Bill Nelson.
Produced by John Leckie and Bill Nelson.
Engineered by John Leckie and Hayden Bendall.
Tapes operated by Hayden Bendall.
Recorded at the Townhouse Studios, London
Some tracks remixed at Utopia Studios, London.
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74-78 Seymour Place, London W1H 5DB
Equipment handled with care by
Mick Rossi, Stuart Monks and Pete Carr.
Bill Nelson uses Viellette-Citron, Yamaha
and Fender Guitars through a Mesa-Boogie Amplifier
on these recordings.
Thanks to Paul Bailey
for services above and beyond the call of duty.
Special thanks to Dave Mattacks for encouragement.
Album dedicated with Love
to Jan and Elle Gabrielle Nelson.

THE ATOM AGE

BILL NELSON VOCALS/ELECTRIC GUITARS/DRUMS
ANDY CLARK YANAHA CS80 SYNTHESISER/MINI-MOOG
IAN NELSON TENOR SAX/WURLITZER PIANO/SYRING MACHINE
RICK FORD BASS GUITAR

I CAN'T SLEEP I CAN ONLY DREAM,
I TALK SO FAST, I DON'T KNOW WHAT I MEAN,
I'N SO IMPERFECT IN THIS PERFECT WORLD,
MY BEAUTY LINPS, IT'S LIKE A SYNTHETIC PEARL...
I STAND PROUD AS THE FLAGS DISPLAYED...
CITIZEN OF THE ATOM AGE...
I CAN'T MARCH, I CAN ONLY DANCE,
I'N JUST A VICTIM OF CIRCUMSTANCE,
I TRT TO CHANGE BUT, OH, WHAT'S THE USE,
IA M THE LIE THAT TELLS YHE TRUTH...
I STAND PROUD AS THE FLAGS DISPLAYED...
CITIZEN OF THE ATOM AGE...
I'M ALL HOOKED UP TO EVERY MODERN APPLIANCE
BUT I HANG WITH THE ANGELS FRON THE GALLOWS OF SCIENCE,
IT'S A NEON FUTURE AND IT TEARS NE APART
'COS IT'S THE STATE OF THE NATION,
THE STATE OF THE ART...
I STAND PROUD AS THE FLAGS DISPLAYED...
CITIZEN OF YHE AYON AGE...

ART/EMPIRE/INDUSTRY

BILL NELSON VOCALS/ELECTRIC GUITARS/
MINI-MOOG SYNTHESISER/VOCODER/PERCUSSION
ANDY CLARK YAMAHA CS80 SYNTHESISER
IAN NELSON ALTO SAXOPHONE/TENOR SAXOPHONE/
WURLITZER PIANO/STRING MACHINE
RICK FORD BASS GUITAR
DAVE MATTACKS DRUMS AND STS 3 SYNTHESISER DRUMS

PAINTINGS ARE SUBVERSIVE,
FREEDON IS NACHINES,
ALL PRINT IS PROPAGANDA,
WE KNOW WHAT IT NEANS TO SING
ART/ENPIRE/INDUSTRY...
HISTORY IS HERESEY...
IGNORANCE IS BLISS...
WORKERS OF THE FUTURE...
YOU KNOW WHAT IT IS TO SING,
ART/ENPIRE/INDUSTRY...
SPEED AND NACHINES
ARE THE ART OF OUR ENPIRE,
THE NEW LAWS OF GRAVITY
NUST BE OBEYED...
OUR LIVES ARE A MODEL
OF PLANNED OBSOLESCENCE,
OUR GREAT ENGINEERS ARE THE PRIESTS OF THE AGE...
COLOUR IS DISRUPTION,
UNIFORMS ARE GREY,
LEADERS OF THE NEW AGE,
YOU KNOW WHAT IT NEANS TO SAY
ART/ENPIRE/INDUSTRT...
ECSTAST IS TREACHERY,
PASSION IS A CRINE,
MOTHERS OF TONORROW,
TOU KNOW WHAT IT IS TO CRT,
ART/ENPIRE/INDUSTRT...

REVOLT INTO STYLE

BILL NELSON VOCALS/ELECTRIC GUITARS
ANDT CLARK YANAHA CS80 SYNTHESISER/YAMAHA GRAND PIANO
IAN NELSON ALTO SAXOPHONE
RICK FORD BASS GUITAR
DAVE NATTACRS ORUMS/STS 3 SYNTHESISER ORUMS/PERCUSSION

THE POSTERS ON TOUR WALLS NARK EVERT FASHIONS RISE AND FALL,
WHY TRY TO KEEP THE PAST ALIVE...
AND THOUGH I KNOW THE TINE IS ALMOST 1984,
IT FEELS LIKE 1965...
THE NUSIC IN NY ROOM IS ALWAYS SLIGHTLY OUT OF TUNE,
MY HARNONY IS UP ON TRIAL...
AND THOUGH I KNOW THE RHYTHN TOU'D PREFER NE DANCING TO,
I'LL TURN NY REVOLT INTO STYLE...
I HEAR THE VOICE OF AMERICA
TELLING NE TO HURRY,
I DON'T KNOW, SNOULD I STAT OR SHOULD I GO?
SOCIAL SCIENTISTS SAY NEW YORK IS DYING,
IT'S RETIRING IN AN ARTIFICIAL GLOW...
PSYCHO-ANALTSTS, TEE-VEE PANELLISTS,
NAYBE I'D LIKE IT FOR A WHILE,
LOCKED IN A NOTOR CAR,
DRUNK IN A PIANO-BAR,
TURNING NY REVOLT INTO STYLE...
THE VIDEO IS SHOWING PICTURES FRON SOME OTHER WORLD,
BUT IT'S O.K., DON'T TOUCH THAT DIAL...
TOUR NAGAZINE IS INTERVIEWING ONE OF SEVERAL GIRLS
WHO'VE TURNED THEIR REVOLT INTO STYLE...
THE NIRRORS ON NY ETES ARE ALWAYS FOCUSSED IN SURPRISE,
MY MOUTH IS COVERED BT A SMILE...
YOU'LL NEVER KNOW WHAY LIES BEHIND THESE PUBLIC ALIBIS,
I'VE TURNED MT REVOLT INTO STYLE...

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ST-11931
HARVEST
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BILL NELSON'S RED NOISE

SOUND-ON-SOUND



Side One

DON'T TOUCH ME, (I'M ELECTRIC)

BILL NELSON VOCALS/ELECTRIC GUITARS/DRUMS
ANDY CLARK YAMAHA GRAND PIANO/MINI MOOG SYNTHESISER
IAN NELSON ALTO SAXOPHONES
RICK FORD BASS GUITAR

HEY! I SAID 'WHAT YOU DOING?
I'M THE KIND OF PERSON YOU COULD REALLY RUIN...
DON'T TDUCH ME,
DON'T TOUCH ME,
DON'T TOUCH ME,
I'M ELECTRIC!
YOU CAN HOLD THE WIRES
BUT DON'T YDU BLOW MY FUSE...
THAT'S SOMETHING, SOMETHING,
SOMETHING ELSE THAT I COULD USE
DON'T TDUCH ME,
DON'T TOUCH ME...
DON'T TOUCH ME,
I'M ELECTRIC...!
I'M A REAL LIVE WIRE
DO H, BABY, I'M ON FIRE,
I'M A REAL LIVE WIRE!
I'M A GENERATOR,
YOUR HUMAN DYNAMO,
I'VE GOT THE AC, DC, AC, DC...
I'VE GOT THE FAST AND SLOW...
DON'T TOUCH ME,
DON'T TOUCH ME,
DON'T TOUCH ME,
I'M ELECTRIC!

FOR YOUNG MODERNS

BILL NELSON VOCALS/ELECTRIC GUITARS
MINI-MOOG SYNTHESISER/DRUMS
ANDY CLARK YAMAHA CS80 SYNTHESISER/GRAND PIANO
RICK FORD BASS GUITAR

THE OLD WORLD IS BURNING,
THERE'S ICE IN MY VEINS...
YOUR BREATH, IT INFLAMES ME,
IT FILLS ME WITH FLAMES,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A ZERO HERO EURD LIFESTYLE,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A NOUVEAU A-GO-GO GONE WILD...
THE ENPIRE IS FALLING,
THERE'S A STORN IN NY BRAIN,
YOUR EYES, THEY EXPLORE ME,
THEY FILL ME WITH PAIN...
IT'S A BRAVE NEW WORLO FOR YOUNG MODERNS,
IT'S A NEVER ENDING SEARCH FOR ROMANCE,
IT'S A BRAVE NEW WORLD FOR YOUNG NODERNS,
IT'S THE CALCULATED ERA OF CHANCE...
BRAVE NEW WORLO FOR BOYS AND GIRLS
IT'S A BRAVE NEW WORLD
BRAVE NEW WORLD FOR BOYS ANO GIRLS,
YES, IT'S A BRAVE NEW WORLD...
TH E TINES ARE ALARNING
TH ERE'S A CLOCK IN MY HEART,
YOUR TOUCH IS ELECTRIC,
IT FILLS NE WITH SPARKS...
IT'S A BRAVE NEW WORLO FOR YOUNG MODERNS,
IT'S GOT EVERYTHING, YOU DON'T HAVE TO WAIT...
IT'S A BRAVE NEW WORLO FOR YOUNG NODERNS,
IT'S A NEO-PLASTIC, SOLID-STATE FAKE...
MY NOUTH IS A OESERT,
THERE'S A PALN IN MY HAND,
YOUR KISS IS A NIRAGE,
IT FILLS ME WITH SAND,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S THE FLICKING OF A OIGITAL WRIST,
IT'S A BRAVE NEW WORLD FOR YOUNG MODERNS,
IT'S A KILLER IF YOU TRY TO RESIST...

STOP/GO/STOP

BILL NELSON VOCALS/ELECTRIC GUITARS/DRUNS/
NINI-MODG SYNTHESISER/VOCODER
ANOY CLARK VOX CONTINENTAL ORGAN/YAMAHA GRANO PIANO
IAN NELSON ALTO SAXOPHONE
RICK FORO BASS GUITAR

TO CENTRAL INFORMATION
(FRON INTELLIGENCE PATRDL)
WE ALL NUST FOLLOW ORDERS,
OBEY REMOTE CONTROL...
THERE'S SOMETHING IN MY SUITCASE,
THERE'S SOMETHING UP MY SLEEVE,
INSERTEO WHILE YDU'RE SLEEPING,
IT REGULATES YOUR SPEED...
ON/OFF/STOP/GO/STOP...
DON'T TRY TO BE A HERO,
NO REASON FOR A FIGHT...
YOUR FULL CO-OPERATION
IS WHAT WE NEED TONIGHT...
CONVERSION TAKES A MOMENT,
YOU'LL HARDLY EVEN BLEED...
EACH PAINLESS INSTALLATION
IS FULLY GUARANTEED...
ON/OFF/STOP/GO/STOP...
SHADOWS CREEP AND WALLS HAVE EYES,
WE CAN SANITIZE YOUR MIND
IN HALF THE TIME IT TAKES
TO SIGN YOUR NAME...
THE NENTAL HEALTH OEPARTMENT
WILL NAKE YOU FIT TO SERVE,
WE'LL SEVER YOUR CONNECTIONS
ANO SEAL OFF EVERY NERVE...
ALL HAIL THE NEURO-SURGEONS,
SALUTE THE CENTRAL SHAFT...
IT JUST TAKES ONE INCISION
TO CLEAR THE PSYCHOPATH...
ON/OFF/STOP/GO/STOP...

FURNITURE MUSIC

BILL NELSON VOCALS/ELECTRIC GUITARS/
MINI-MOOG SYNTHESISER/DRUMS
ANDY CLARK YAMAHA CS80 SYNTHESISER/MINI-MOOG SYNTHESISER
RICK FORD BASS GUITAR

I GET SO TIRED OF MY RDOM,
IT MAKES THE SAME SOUNDS EVERYDAY,
SOMETIMES I MOVE MY THINGS AROUND,
IT HELPS ELIMINATE THE BOREDOM...
THERE IS NO ORDER IN MY ROOM,
A PLACE WHERE ACCIDENTS CAN HAPPEN...
I LIKE THE TABLE AND MY CHAIR,
SOMETIMES I LISTEN TO THEIR PATTERN...
FURNITURE MUSIC...
I MAKE FURNITURE MUSIC
I LIKE FURNITURE MUSIC... O.K.?
I SIT ALONE INSIDE MY ROOM,
IT MAKES ME FEEL AS IF I'M HAPPY...
SOMETIMES WHEN I HAVE TIME TO KILL
I WATCH THE WORLD OUTSIDE MY WINDOW...
IT NEVER RAINS INSIDE MY RDOM,
MY CARPET IS THE COLOUR GREEN,
THERE IS A LOCK ON EVERY DOOR,
ONE NEVER KNOWS WHAT THINGS MAY HAPPEN...
FURNITURE MUSIC...
I MAKE FURNITURE MUSIC,
I LIKE FURNITURE MUSIC... O.K.
MY RDOM HAS THE MODERN STYLE OF INTERIOR DECORATION...
MY RDOM IS A MDOEL OF DESIGN...
WHEN I'M FEELING HAPPY I MAKE FURNITURE MUSIC...
WHEN I'M FEELING SAD I WATCH THE RAIN...
I LIKE TO READ BOOKS IN MY ROOM
IT HELPS ME IN MY QUEST FOR KNOWLEDGE...
SOMETIMES I THINK ABOUT MY LIFE,
THE SOURCE OF ALL NY INSMRATION...
THERE IS A CLOCK UPON THE WALL,
I LIGHT A FIRE IN THE WINTER,
IT'S LIGHT ILLUMINATES MY ROOM
AND THROWS MY SHADOW IN THE CORNER...
FURNITURE MUSIC,
I MAKE FURNITURE MUSIC...
I LIKE FURNITURE NUSIC... I AM FURNITURE.

RADAR IN MY HEART

BILL NELSON VOCALS/ELECTRIC GUITARS/BASS GUITAR/ORUNS
ANDY CLARK YANAHA CS80 SYNTHESISER/YAMAHA GRAND PIANO
IAN NELSON ALTO TENOR SAXOPHONES

I KNEW WHAT I WAS DOING,
I KNEW RIGHT FRON THE START,
I KNEW WHERE I WAS GOING,
THERE'S RADAR IN NY HEART...
I'VE GOT RADAR IN NY HEART... OH, OH, OH, OH,
I'VE GOT RADAR IN NY HEART...
IT ONLY TAKES A NONENT,
FOR NE TO CHECK YOU OUT,
INMEOIATE ASSESSNENT
ELININATES THE DOUBT...
I FELT YOUR CONTACT COMING
YOUR STAR WAS ON NY CHART,
I HEARO YOUR NOTORS HUNNING,
GOT RAOAR IN NY HEART...
I'VE GOT RAOAR IN MY HEARY... OH, OH, OH, OH,
I'VE GOT RADAR IN MY HEARY...
ABANDON ALL DISGUISES,
DON'T TRY TO HIDE THE LIES,
MY VISION IS AS SHARP
AS THE MAN WITH X-RAY EYES...
MY CRAZY RADIATION
WILL BLOW YOUR MIND APART,
I'VE GOT THE VIBRATION
OF RADAR IN NY HEART...
I'VE GOT RAOAR IN MY HEART,
OH, OH, DH, OH,
I'VE GOT RAOAR IN NY HEART,
OOH, OOH, DO H, OOH,
I'VE GOT RADAR IN MY HEART...

STAY YOUNG

BILL NELSON VOCALS/ELECTRIC GUITARS/HARMONICA/
ELECTRIC PIANO/BASS GUITAR AND ORUNS
ANDY CLARK VOX CONTINENTAL ORGAN/GRAND PIANO
IAN NELSON ALTO SAXOPHONE/STRING MACHINE

HERE IS A MESSAGE...
IT'S ALI IMFORTANT,
HERE CD MES THE MESSAGE,
IT SAYS, STAY YOUNG...
STAY YOUNG...
STAY YOUNG AND KEEP IN TOUCH...
WE'RE GROWING OLDER,
TIME WAITS FOR NO MAN,
WE MUST BE BOLOER,
WE'VE GDT TO STAY YOUNG...
STAY YOUNG...
STAY YOUNG AND KEEP IN TOUCH...
SOME PEDPLE WEAR YOUTH LIKE A MASK,
SONE PEOPLE LIKE YOU,
SOME PEOPLE DON'T CARE ABOUT THAT,
SONE PEOPLE STAY CDOL...
SOME PEOPLE LIKE YOU...
HERE IS A WARNING,
STOP, LOOK AND LISTEN,
THIS IS YOUR MISSION,
YOU'VE GOT TO STAY YOUNG,
STAY YOUNG,
STAY YOUNG ANO KEEP IN TOUCH...
THE STYLES ARE CHANGING,
IT'S SO EXCITING,
IT'S SO INVITING,
FOR YOU TO STAY YOUNG,
STAY YOUNG,
AND KEEP IN TOUCH.

1. PIENSO EN TI

Pienso en ti pienso en ti
constantemente
y sin tu amor no podre yo vivir

Pienso en ti pienso en ti
constantemente
y sin tu amor no podre yo vivir

y por ti mi amor
podre yo vivir
sin tudar de ti
y sere feliz

pienso en ti pienso en ti
constantemente
Y sin tu amor no podre
yo vivir

2. NOTAS DE AMOR

Do, re, mi, fa, sol, la, si do
Son notas de amor
Son notas que disen algo sobre
nuestro amor

repite

Do es en Dolores
Re es regresar
Mi es para mia
Fa en mi favor
Sol como en sociales
La en lamentar
Si como si quieres
Do como en dolor

Do, re, mi, fa, sol, la, si, do,
Son notas de amor
Son notas que linda son
para interpretar

3. NO ME ABANDONES MAS

No me abandones mas
sufrire el dolor de ayer
y sabes que sufri una ves mas

Sufriendo el dolor las angustias
y las penas que me das. Porque
sufrir asi no se porque

Yo rogando por tu querer
no me trates asi mi bien yo
sufriendo solo por ti y por
tu amor

repite

No me abandones mas
Sufrire el dolor de ayer
recordando tu querer una ves mas

4. PORQUE TE DI DI AMOR

Porque te di mi amor
con tanto afan mi bien
cuando te vi y asi, asi, asi
vendras a mi.

Si sabes que yo asi
pensando en tu querer
sabiendo que asi, asi, asi
tendre tu amor

Pensando en ti mi amor
porque te di mi amor
por que te vi y asi, asi, asi
tendre tu amor

5. EN TI SEQUIRE SONANDO

En ti sequire sonando
los reguerdos que yo sone
no volveran jamas

Tus ojos no podre olvidarme
guando pienso que yo te ame
y seguire asi mi bien

Mia seguiras siendo mia
por que asi lo quiero
tanto y asi tendra que ser

repite

6. VEN JUNTO A MI

Si sabes como sufri
para desirte que eres mia
no me atormentes mi bien
estoi sufriendo en esta vida

Como podre yo vivir
si estas tan lejos de mi
sufriendo yo por tu amor
ven junto a mi

Si sabes que yo dufri
estar tan lejos de ti
pensando solo en tu amor
ven junto a mi

CANTA MAVRICIO AMANTE

1. TRISTESAS DEL AYER

Tristesas del ayer
oh, tristesas del ayer
reguerdos, reguerdos
del ayer

Tristesas del ayer
oh, tristesas del ayer
reguerdos, reguerdos
que te ti

Recordando nuestro
amor de ayer y hoi
recordando el amor
que te ofreci

Tristesas del ayer
oh, tristesas del ayer
reguerdos, reguerdos
del ayer

2. SABIENDO QUE

Sabiendo que mi amor
por ti sera una eternidad
y sin tu amor que sera de
mi oh querida

Y sin tu amor
no se que hare
en esta eternidad
si sabes que, que sera
de mi, podre de mi

Que sera de mi sin saber
que vas a aser
sin tu amor no podre
yo vivir

Sabiendo que mi amor por ti
sera una eternidad y sin tu amor
que sera de mi ay de mi

3. PIENSO

Pienso que tu no me quieres
y que yo te adore
que sera de mi

Pienso que tu no me quieres
y que yo te adore que
sera de mi

Sin tu amor no podre
existir mi querer
sin amor que sera de mi

Pienso que tu no me quieres
y que yo te adore que
sera de mi.

4. SOY FELIZ

Soy tan feliz, sov tan feliz
en esta vida
al fin te vi, al fin te vi
en esta vida

Si sabes que te vi y soy
tan feliz querida estoy
si somprendieras querida
soy tan feliz

Si sabes que te vi y soy
tan feliz querida estoy
si comprendieras querida
soy tan feliz.

5. SUSPIRANDO

Suspirando en esta vida
Io que deseo de ti
si supieras Io que sufri
estar tan lejos de ti

Junto a mi ven junto a mi
para poder amarte mas
para verte una vez mas en
noestras vidas

No te vayes de mi existencia
amada mia
yo sin ti no se que are
para existir

No te vayes de mi vida
porque sufrire y en entonces
no sere feliz

6. REGUERDOS

Reguerdos en mi vida
es pensar en ti; quererte a
ti nada mas. Tus besos que
me distes no podre olvidar
tu sabes que asi fue.

Sabiendo que yo te ame
suspirando por tu amor
y me niegas tu querer
y que de mi

Reguerdos en mi vida
es pensar en ti
pensar en ti nada mas.

CANTA ED LEARDO

Solo

8/15/11
$ 15:00



Cecil Wilson





Photo by Christopher Marshall



Cecil Wilson

Crills Wilson
Solid Gold

Produced by Matthew Desmond Hayes Sommer
Mixed and Mastered by Todd Mecaughey

Recorded at Brolik Productions, Philadelphia, PA

Artwork by Lindsey Mayo

The Band:
Crills Wilson - Guitars & Vocals
Mike Dunn - Drums
Bill Kleinberg - Bass Guitar
Ben James - Pianos & Organs
Nick Palmer - Electric Guitar

Also:
Alex Baranowski - Bass Guitar
Rory Geoghegan - Electric Guitar
Matt Sommer - Electric Guitar, Mandolin & Percussion
Brechyn Chace - Vocals
Larissa Chace-Smith - Vocals

Special Thanks:
Steve Baney, Steve Fischer, Josh Craft, Andrew Thomas,
Jay Brewer, Katie Feeney, Stefani Kalemnous, Kevin Shannon, Brian Cronin,
The New Connection, Cheers Elephant, The Danger O's, Smoker & The Rollers,
Mom, Dad, my family, everyone else's family, and their families' family.

Thanks.

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W·A·R·B·L·E·R·S

Donald J. Borror

D. Monroe W. Lee Green



CORNELL LABORATORY OF ORNITHOLOGY • FEDERATION OF ONTARIO NATURALISTS

Songs of the
WARBLERS
of North America

Donald J. Borror—William W. H. Gunn

Produced by The Cornell Laboratory of Ornithology's Library of Natural Sounds in association with The Federation of Ontario Naturalists.

Three 12" 45 rpm discs or two C60 Cassettes. Two hundred eighty-one examples of the songs of fifty-seven species. Calls of forty-eight species.

Project Coordinator. James L Gulledge
Supervising Engineer. David C. Wickstrom
Tape Editor, Assistant Producer and Engineer. Andrea L Priori
Mastering: Bob Grotke, The Groove Shop
Graphic Design: Stephen Cobb

The George M Sutton painting of a Cape May Warbler was graciously made available by William C Dilger

Dr. Donald J. Borror is Emeritus Professor of Entomology at Ohio State University. He is senior author of *Introduction to the Study of Insects,* currently in its fifth edition. He has recorded birds and animals in all of the contiguous United States. Housed in the Borror Laboratory of Bioacoustics at Ohio State University, the Borror collection of bird song recordings is the second largest in the world and is the largest collection of North American recordings. Dr. Borror published pioneering analyses of the songs of several groups of North American birds. He has also published nine records of bird sounds (three in collaboration with Dr. William Gunn) and one of the sounds of insects.

Dr. William W H. Gunn was one of Canada's leading ornithologists and naturalists. He was the first executive director of the Federation of Ontario Naturalists. Long concerned with conservation problems, Dr. Gunn was a founding partner in LGL Limited, a Canadian ecological research firm. He recorded bird and animal sounds in all of North America and in other parts of the world. He assembled the largest library of natural sound recordings in Canada. As consulting biologist, sound recordist and scriptwriter with the Canadian Broadcasting Corporation's NATURE OF THINGS, he produced a series of award winning sound tracks, including "The Arctic Islands," "The Living Arctic," "Grouse Country," and "Island of the Moon." Prior to this album, Dr. Gunn published eight other recordings of natural sounds and was sound editor for the National Geographic Society's Guide to North American Bird Songs. In 1982 Dr. Gunn was awarded the Arthur A. Allen medal by the Cornell Laboratory of Ornithology for his contributions to Ornithology.

This album was produced in the studios of the Library of Natural Sounds at the Laboratory of Ornithology, Cornell University.

WARBLERS

Donald J. Borror

William W. H. Gunn



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I WILL GIVE THANKS

THE TEMPLE CHOIR
CITY TEMPLE OF
BALTIMORE
(BAPTIST)



I WILL GIVE THANKS

The New and great task of sharing in our Pastor's dream of "Reaching the Unreached, and Touching the Un-touched" in the Inner-City of Baltimore came upon us only three years ago when our Pastor left his former congregation of over 3,000 members to carry on the work which God had put upon his heart. Caught up in this vision, the faithful from the former flock and many new members lent their support to the Pastor's dream and thus formed the City Temple of Baltimore, (Baptist).

Worship being an intrical part of our service to mankind and the praising of God through song, a choir was formed, then of only 25 voicas, to provide the special music in our worship services. God smiled on our choir, and before we had celebrated our first Anniversary/concert we had grown to 65 voices. Persons from all walks of life and varied backgrounds, banned together with a new dedication and determination to offer only the best in music to God in our worship services.

The Temple Choir, now of 80 voices, last year saw the need and took upon themselves the responsibility of undergirding the two-phase restoration of our superb pipe organ, heard on this album, built in 1898 by the firm of Adam Stien Inc. of Baltimore, Md. The rebuilding now in Phase—I, should be completed by mid-April of this year with the addition of three gallary divisions, 2—manuel gallary Console and a new 4—manuel Console in the Chancel to control the Main Chancel Drgan as well as the three new gallary divisions.

With serving every Sunday for our worship services, a concert schedule of at least 1 per month and a rigid rehearsal schedule, it is needless to say that we are busy, but we would have it no other way. Spreading the good news through Song is our calling and we intend on running on to see what the end will be.

This recording was humbly planned to bring to you the best from all schools of music; hymns, classics, Gospel and Spiritual. We pray that you will enjoy our presentation as much as we have enjoyed bringing it to you. May God ever bless and Keep you in His Loving Care.

Sincerely,

Kenneth M. Dean, Jr.
Minister of Music
Dr. William W. Payne,
Minister of the Church

CHOIR PERSONNEL

FIRST SOPRANOS
E. Marjorie Roberson
Ruth Richardson
Bessie Hutchinson
Christine Ivey
Pauline Carter
Gladys Palmer
Dssie Washington
Mamie Jackson
Mernel Cooper

SECDND 'SDPRANOS
Emily Utley
Mary Leach
Pat Meadows
Sylvia Staples
Delores Royster
Betty L. Johnson
Luberta King
Juanita Davenport
Geneva Jackson
Anne Watkins
Edna Rice
Robin Rice
Louise Hamilton
Ellen Tate
Anita Royster
Sharon Smith
Georgia Mae Buxton
Pearl L. Cartwright
Denise Cousin
Annetta Dean

FIRST ALTOS
Rebbecca Pettaway
Doris Minor
Pearl McCants
Vivian Hudson
Dllie Rather
Maude Dorsey
Elizabeth Jackson
Blanche Wright
Lucretia Haskett
Adele Taylor
Ruth Reynolds
Doris Cousin
Magruda Gardner
Ellen Harvey

SECOND ALTDS
E. Louise Williams
Bernice Hardy
Lilly Traynham
Eva Sapp
Gladys Smith
Elizabeth Leftwich
Elaine Walker
Gladys Spivery
Katherine Williams

FIRST TENDRS
David Dean
Henry Womack
Samuel Washington

SECOND TENORS
Van Nelson
Johnnie Pickett
George Rawlings
Louis Henderson
Herman Johnson

FIRST BASS
Herbert Hunter
Glenford Hardy
Woodrow Womack

SECDND BASS
Leon Jackson
William Laney
Addis Rice
Floyd Dorsey

DIRECTDR/DRGANIST
Kenneth M. Dean, Jr.

SIDE ONE

1. I WILL GIVE THANKS—Rossini
   (Ruth Richardson, E. Marjorie Roberson, Soloist)
2. I'M MIGHTY GRATEFUL—Woods (Arr. Dean)
   (Pearl Cartwright, Van Nelson, Eva Sapp, Soloist)
3. GREAT GETTING UP MORNING—E. Stanton
4. YEILD NOT TO TEMPTATION—Palmer (Arr. Dean)
   (E. Louise Williams, Soloist)
5. CAUGHT UP TO MEET HIM—(Arr. Dean)
   (Henry Womack, Soloist)

SIDE TWO

1. SING UNTO GOD—Handel
   (Judas Maccabeus)
2. GRACE IS SUFFICIENT—Cleveland
   (Luberta King, Soloist)
3. I'VE BEEN BUKED—Hall Johnson
4. WHAT A BLESSING IN JESUS I'VE FOUND—Mathews
   (E. Marjorie Roberson, Soloist)
5. MORNING TRAIN—(Arr. Dean)
   (Eva Sapp, Soloist)

RECORDED LIVE AT CITY TEMPLE OF BALTIMORE (BAPTIST) 4/13/74

PRAISE

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SHERIFF

PRAY FOR PEACE



EN
DIANA

LEONE CONNECTION

SDG
RECORDS

Side A
PRAY FOR PEACE
(Comp./Arr.—Sheriff Din Gabisi)
Vocal—Sheriff Din Gabisi
Vocal—Diana Campbell

Side B
PRAY FOR PEACE
(Comp./Arr.—Sheriff Din Gabisi)
(Dub Mix)

DIANA



LEONE CONNECTION

Produced By: Sheriff Din Gabisi & Diana Campbell
Photography By: Kim, Langley Park, Md. & Olan Mills • Design By: Evi Marchany

This record is de... ...ecial thanks to the Sierra Leone orga... ...one Connection Band.

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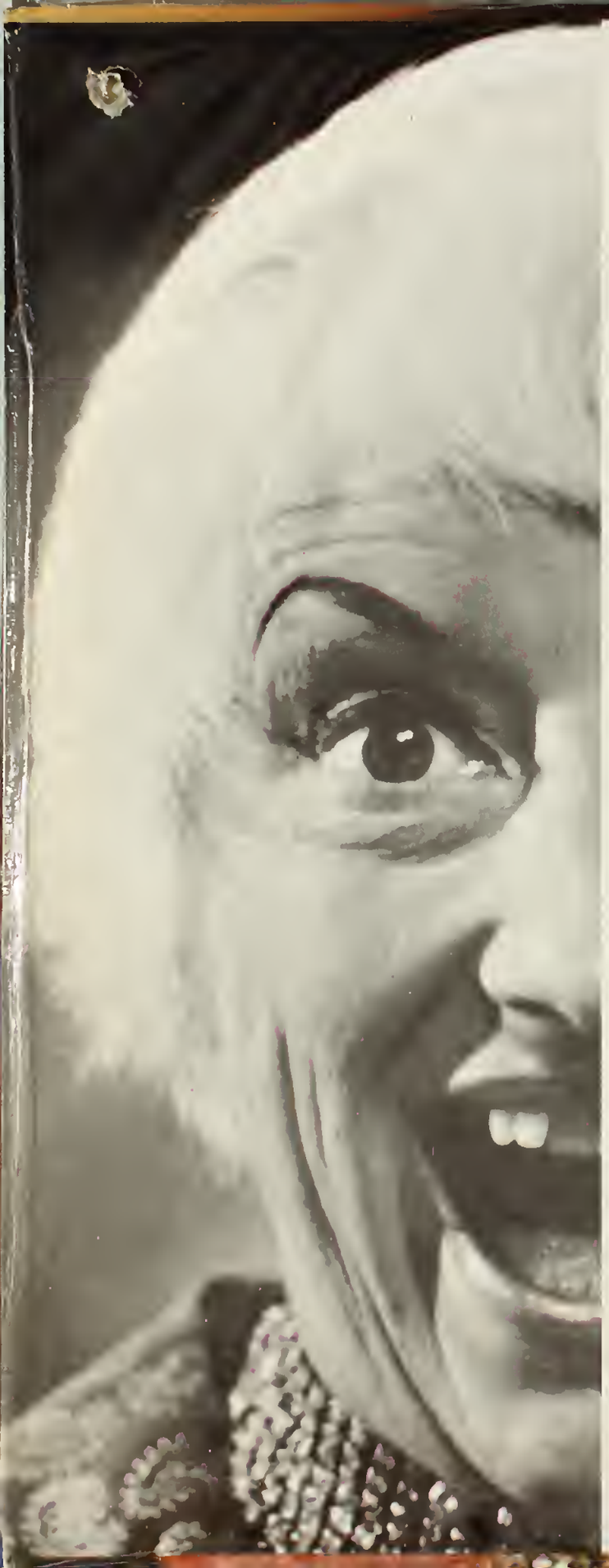
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V6-15059

WHAT'S LEFT OF PHYLLIS DILLER





V6-15059

WHAT'S LEFT OF PHYLLIS DILLER

Side One

NEW LOOK	2:41
OLD AGE	3:00
BEAUTY PARLOR	2:45
COOK BOOK	3:50
HOUSEHOLD HINTS	2:55
SMALL CHEST CONDITION	2:35
LABOR DAY	2:40

Side Two

MY MOMENTS OF TRUTH	1:05
DRIVING DOWNTOWN	5:00
HOME MAKER	4:50
SUKI YAKI (EXOTIC FOODS)	6:25
SEQUEL TO SUKI YAKI	5:35
THE CLEANERS	
INSECURITY	

PHYLLIS DILLER

Phyllis Diller claims to be the only person who can spend the night in New York's Central Park—and REDUCE the crime rate.

So, all right, she's no skin-deep beauty. But Phyllis is a beautiful person.

I've known her since she burst on the night club scene and I could fill an album with stories of her gracious deeds. But she fills this album with things I'm sure you'd prefer to hear. Her way-out humor.

Phyllis has a unique approach to humor. It's not sick, blue or inane. It's merely funny.

IRV KUPCINET



The recordings contained in this album were previously released on the following VERVE albums: V-15026 — *Phyllis Diller Laughs;* V-15031—*Are You Ready For Phyllis Diller?;* V-15046 — *Great Moments Of Comedy With Phyllis Diller.*

Written by Phyllis Diller

Director of Engineering: Val Valentin

Cover Design: Acy R. Lehman

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

Manufactured by MGM Records Division; Metro-Goldwyn-Meyer Inc., 1350 Avenue of the Americas, New York, N.Y. 10019

THE BRIDGE WARS

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OLD
FIVE
STRING
CLAWHAMMER BANJO SOLOS
RON MULLENNIX · BOB FLESHER · PAUL BROWN
BOB FULCHER · ANDY CAHAN
HERITAGE
XXXIX

OLD FIVE STRING

SIDE 1

- FRENCH WALTZ (Fulcher & DeFoche)
- CHRISTMAS HOLIDAY (Brown)
- HELLO RACCOON (Cahan)
- HAM BEATS ALL MEAT (Flesher & Lissman)
- LOST INDIAN (Fulcher)
- GRASSHOPPER SITTIN' ON A SWEET POTATO VINE (Brown & Seeger)
- DEAD MAN'S PIECE (Mullennex)

SIDE 2

- HALF SHAVED (Brown & Ward)
- BUCKHORN (Flesher)
- RED BIRD (Fulcher & DeFoche)
- SUSAN LOLLER (Cahan)
- TEXAS (Mullennex)
- SHOOT THE TURKEY BUZZARD (Fuicher & DeFoche)
- WANDERING BOY (Cahan)
- SHORTENIN' BREAD (Brown)

Special thanks to: Mike Seeger, Michael DeFoche, Pete Lissman and Fields Ward.

Many young musicians in the United States and around the world are reaching back and pulling old, nearly forgotten tunes out of the past. It is with this record that we document some of these tunes. A number of young banjo players have contributed their talents and knowledge to this album, since many of the people who handed down these tunes have passed nn or no longer perform.

With great pride, we present five of today's best clawhammer banjo players and we appreciate their interest in keeping this old time music alive.

• Ron Mullennex

Ron Mullennex grew up in eastern Randolph County, West Virginia. Around the age of fourteen, with his mother's musical family influencing him, Ron began playing the guitar at home. He also played at local square dances. About 10 years ago, with the help of Dwight Diller, Ron took up the clawhammer banjo. Dwight is another fine banjo picker from Marlinton, West Virginia, where Ron lives today.

Ron also plays fiddle and mandolin and enjoys playing bluegrass as well as old time traditional music.

The Dead Mon's Piece was learned from the late Mr. Lee Hammons of Marlinton, West Virginia. Mr. Hammons' story of the tune is that it was composed by a man who taught it to a friend, with the request that the friend play it at the man's wake when he died; hence the name.

• Bob Flesher

Bob Flesher has been playing banjo for well over twenty years. He learned many of his old time songs from his uncle Bob Durham, affectionately nicknamed "old Uncle Eph", of Long Beach, California. Bob is a four time winner in the clawhammer banjo contest at Galax, Virginia and was one of the founders and partners in the Liberty Banjo Company.

A pilot with Eastern Air Lines and resident of Connecticut, Bob has taken his banjo with him all over the United States, the Caribbean, and to South America. He writes: "Several years ago I took my banjo to Chile in South America. I am a member of the Gideons, who distribute Bibles. As we would go into the schools, prisons, and military installations to distribute Spanish Testaments, I would play 'La Gallina Cacareando' ('The Cackling Hen') to thousands upon thousands of people. I was quite surprised that everyone knew 'Old Susanna' and would always request it. Everywhere we went, the banjo was the key to breaking the ice. After all, who can say 'no' to a banjo anywhere in the world?"

Buckhorn was.a tune Bob learned from his old Uncle Eph, who has now passed on leaving us no way of tracing the tune.

• Paul Brown

Paul Brown began playing banjo when he was ten years old. He grew up in New York state, where he learned his first old time songs and tunes from his mother. She brought them with her from her days as a child and young adult in Virginia and Tennessee.

Paul has travelled a lot, playing square dances while learning and trading with old and young musicians in the West, Northeast, and South. He has been with several different bands and lives outside of Galax, Virginia, where he works as a furniture upholsterer.

Holf Shoved f#-DEAD

Fields Ward, who plays guitar on *Holf Shoved*, was born near Galax and lived there for many years. Around Galax, he was noted for his dance calling, singing, and guitar picking. He learned *Holf Shoved* from his uncle, the late Wade Ward, and taught it to Paul. Fields now lives in Maryland.

Christmos Holidoy a-DADE

This tune comes from Pug Allen, a fiddler and banjo picker from Stuarts Draft, Virginia. He learned it from his father many years ago.

Paul and Mike Yates of England picked up this tune from Pug while travelling in the mountains of Virginia collecting music. On this tune, Paul plays a banjo given to him by Mike.

Grasshopper Sittin' On A Sweet Potato Vine a-DADE

Around the turn of the century a fiddler from White Plains, North Carolina, John Coleman, settled near Galax, bringing this tune with him. Luther Davis, who was a boy at the time, learned the tune from Coleman and Paul more recently learned it from Luther. Mike Seeger, who has collected and played music for many years, backs Paul up on guitar.

Shortenin' Bread f#-BEAD

Paul has known *Shortenin' Bread* since his early childhood when his grandmother and mother sang it to him. He picks the tune several ways and here uses a D tuning which is often heard with *Cumberlond Gop*.

• Bob Fulcher

Bob Fulcher learned to play the banjo after coming to Tennessee from Panama City, Florida in 1971. In between college and permanent employment, he was able to complete the fieldwork for a five album series of traditional music from the Cumberland Plateau region of Tennessee and Kentucky. It is to be released by County Records. Bob now works for Tennessee State Parks as a naturalist and director of the Folklife Project there, which documents and presents traditional artists throughout the state.

French Waltz a-CGCE

An unusual banjo piece, *French Waltz* was brought back to Wayne County, Kentucky by an overseas veteran of World War I. This particular version is a marriage of Clyde Troxell's and Virgil Anderson's distinctly different renderings of the tune.

Redbird g-CGCE

Each morning before sunrise, fiddling John Sharp of Jamestown, Tennessee woke his family with the cheerful melody of *Redbird*. The open C tuning allows harmonies to replace the fiddler's pizzicato. Sharp's oldest son, Eugene, is the source of the tune.

Turkey Buzzord g-DGBD

A fiddler's favorite in east Tennessee.

Lost Indion e-CGCD

Dee Hicks, an excellent ballad singer from Tinchtown, Tennessee, is also a source of many fine banjo tunes. In the low part of *Lost Indion*, Dee's father always included a long, lonesome war whoop.

• Andy Cahan

Andy Cahan took up the banjo in 1973 while growing up in White Plains, New York. In 1979, after four years of school in Ohio, he settled in North Carolina and joined Earnest East and the Pine Ridge Boys, a traditional old time band in Mt. Airy.

Andy spends most of his free time playing and learning old time banjo and fiddle music. Much of his music has been learned from Tommy Jarrell of Toast, N.C., the late Fred Cockerham of Belews Creek, N.C., Clyde Davenport of Monticello, Kentucky, and Luther Davis of Galax, Virginia, where Andy now makes his home.

Wandering Boy a-DADE

The song, usually associated with the title, is a mother's lament for the son who left home. The tune played here is somewhat related and was inspired by the fine fiddle rendition recorded by Frank Jenkins of Dobson, North Carolina in the late 1920's.

Susan Loller on *Judio* a-DADE

A fiddle tune played by Isham Monday (1879-1964) nf Monroe County, Kentucky. Susan Loller was a local figure, and Judio is the name of a nearby creek.

Hello Roccoon g-EADE

A banjo piece odd in timing and melody, *Hello Roccoon* was learned from Walter Raleigh Babson (b. 1905), a clawhammer banjo player from Wrightsville Beach, North Carolina.

HERITAGE XXXIX

Produced by: Heritage Records, Recorded by: Bobby Patterson except selections by Bob Fulcher & *Half Shaved*,
Art Direction and Design: Smith/Stockton, Notes/album coordination: Paul Brown & Andy Cahan

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STEREO
CS 9066
STEREO
"360 SOUND"
COLUMBIA
With A
Smile And
A Song
DORIS
DAY
With Jimmy Joyce
And His Children's Chorus
Arranged and Conducted
by Allyn Ferguson
Whatever Will Be, Will Be
(Que Sera, Sera)
Getting To Know You
Sleepy Baby/Inchworm
With A Smile And A Song
Zip-A-Dee-Doo-Dah
Give A Little Whistle
The Children's Marching Song
(Nick Nack Paddy Whack)
Swinging On A Star
The Lilac Tree
(Perspicacity)
High Hopes/Do Re Mi

STEREO "360 SOUND"

Stereo—CS 9066

Mono—CL 2266

When Doris Day sings, the world is a happier place. As they say in **Zip-A-Dee-Doo-Dah**, "It's the truth, it's actual!"

By some magical process, Doris Day's voice has tenderness and bounce, a mellow glow and a sparkling shine all at the same time. It all adds up to brightness, warmth, and a sense of fun in being alive that is a joy to hear.

WITH A SMILE AND A SONG is probably the happiest record Doris has made. What a perfect combination of ingredients has gone into it! First of all, there is Doris. Second, she is singing twelve of the brightest, most heart-warming songs of all time, songs like **Swinging on a Star**, **High Hopes**, **Getting to Know You**, and of course Doris' big hit, **Whatever Will Be, Will Be** (Que Sera, Sera).

Last and best of all, Doris is singing in this album with a wonderful group of children, Jimmy Joyce and his Children's Chorus. No one needs to be told about the natural joy and fun in the sound of children singing. When the children get together with Doris Day on a number like **The Children's Marching Song** (Nick Nack Paddy Whack) or **Do Re Mi** (from "The Sound of Music") or the tender and thoughtful **Inchworm** (from "Hans Christian Andersen"), here is happiness of a very special and unforgettable quality.

Millions of people around the world seem to wish that Doris Day's happiness could be bottled and sold so that everyone can share the secret of her irrepressible sunny glow. In actual fact, her happiness is packaged and available to everyone—on Columbia Records.

—Dick Maltby, Jr.

Other Doris Day albums you will enjoy:

Love Him . . . CL 2131/CS 8931*
Annie Get Your Gun (with Robert Goulet) . . . OL 5960/OS 2360*
Billy Rose's "Jumbo" . . . OL 5860/OS 2260*
You'll Never Walk Alone . . . CL 1904/CS 8704*
Duet (with André Previn and The André Previn Trio) . . . CL 1752/CS 8552*

*Stereo

With A Smile And A Song

DORIS DAY

With Jimmy Joyce
And His Children's Chorus
Arranged and Conducted
by Allyn Ferguson

Give a Little Whistle
The Children's Marching Song
(Nick Nack Paddy Whack)
Getting to Know You
Zip-A-Dee-Doo-Dah
The Lilac Tree
(Perspicacity)
High Hopes

Do Re Mi
Whatever Will Be, Will Be
(Que Sera, Sera)
Inchworm
Swinging on a Star
Sleepy Baby
With a Smile and a Song

PRODUCED BY ALLEN STANTON

COLUMBIA

A

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I GIVE A LITTLE WHISTLE—Bourne Co. (ASCAP)	2:10	**SIDE II** DO RE MI—Williamson Music, Inc. (ASCAP)	2:21
THE CHILDREN'S MARCHING SONG (Nick Nack Paddy Whack)—Miller Music Corp. (ASCAP)	1:51	WHATEVER WILL BE, WILL BE (Que Sera, Sera)—Artists Music, Inc. (ASCAP)	2:55
GETTING TO KNOW YOU—Williamson Music, Inc. (ASCAP)	3:04	INCHWORM—Frank Music Corp. (ASCAP)	2:27
ZIP-A-DEE-DOO-DAH—Joy Music, Inc. (ASCAP)	1:57	SWINGING ON A STAR—Burke and Van Heusen, Inc. (ASCAP)	2:03
THE LILAC TREE (Perspicacity)—M. Witmark & Sons (ASCAP)	2:40	SLEEPY BABY—Artists Music, Inc. (ASCAP)	3:23
HIGH HOPES—Maraville Music Corp. (ASCAP)	2:18	WITH A SMILE AND A SONG—Bourne Co. (ASCAP)	3:38

Cover photo William Claxton

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FARON YOUNG



Here's To You

FARON YOUNG *Here's To You*

I have been trying for two years to get Faron Young in the studio to do an album. I had always admired his talent and was really looking forward to this project. However, when we got to the studio I was very surprised. I knew he was an old pro and they are always great to work with, but to my surprise I found that Faron Young was a much greater talent than I had envisioned. So, my enjoyment and pleasure was doubled and I am sure that his fans will be too.

Ray Pennington

SIDE I

1. HERE'S TO YOU Mel Holt/Lyn Pen Pub. BMI, 1987 © 3:57
2. YOU'RE JUST ANOTHER BEER DRINKING SONG Dave Kirby & Warren Robb/Millstone Music, ASCAP & Baray Music Co. BMI, 1982 © 2:42
3. LET ME WALK IN Dale Ward/Almarie Music, 1988 © BMI 2:36
4. A HARD BRIDGE TO CROSS Frank H. Stanton, Ginni D. Johnson, Curtis Young & Andrew Wilson, Jr./Northern Sound Music Pub. Co., CAPAC & Nashville Sound Music Pub. Co., PRO CAN 2:45
5. BAXTER HILL Wm. Paul Rigsby & Don Wayne/Don Wayne Music, BMI & Meaners Music, ASCAP 3:30
6. AFTER THE LOVING Alan Bernstein & Richie Adams/Oceans-Blue-Music BMI & Silver Blue Music ASCAP 3:08

SIDE II

1. ONE AWAY FROM ONE TOO MANY Ray Pennington/Almarie Music 1983 © BMI 2:29
2. STOP AND TAKE THE TIME Faron Young/Almarie Music 1988 © BMI 2:15
3. MISTY MORNING RAIN Don Chapel/Almarie Music 1979 © BMI 3:26
4. TWIN FIDDLES TURN ME ON Mel Holt/Lyn Pen. Pub. BMI, 1987 © 3:40
5. A WASTE OF LOVE Ray Pennington & Jesse Shofner/Almarie Music 1983 © BMI 2:32

Musicians:

Buddy Emmons-*Steel Guitar*
Bunky Keels-*Piano*
W. David Smith-*Bass*
Brent Mason-*Lead Guitar*
Jimmy Capps-*Rhythm Guitar*
Gene Chrisman-*Drums*
Kenneth Sears-*Fiddle*
Rob Hajacos-*Fiddle*
Richard Barish-*Guitar*
Gary Prim-*Keyboard*
Ray Emmett-*Vocals*
Dennis Wilson-*Vocals*

Ray Pennington-*Producer*
Oak Valley-*Studio*
Kevin McManus-*Engineering*
John Eberle, NRP-*Mastering*

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Eddie & Sugar Lou's Hotel Tyler Orchestra 1929-1931

EVERYBODY'S
1012



EVERYBOOY'S 1012

EOOIE ANO SUGAR LOU

SIOE A

1: K. W. K. H. BLUES
(OA 447-A) Oallas, October 24, 1929

2: EOOIE ANO SUGAR LOU STOMP
(OA 448-B) Oallas, October 24, 1929

3: YO YO BLUES
(OA 449-A) Oallas, October 24, 1929

4: I NEVER MISS THE SUNSHINE
(OA 450-?) Oallas, October 24, 1929

5: SWEET PAPA WILL BE GONE
(OA 451-A) Oallas, October 24, 1929

6: THERE'LL BE SOME CHANGES MAOE
(OA 452-?) Oallas, October 24, 1929

SIOE B

1: CRUEL MAMA BLUES
(OA 6798-A) Oallas, November, 1930

2: SYMPATHETIC BLUES
(OA 6799-A) Oallas, November, 1930

3: LOVE SONG BLUES
(OA 7000-A) Oallas, November, 1930

4: SORROWFUL BLUES
(OA 7001-A) Oallas, November, 1930

5: THE RIGHT STRING BUT THE WRONG YO YO
(OA 466-?) Oallas, October 26, 1929

6: SWEET SWEET MAMA
(OA 467-?) Oallas, October 26, 1929

PERSONNEL

EOOIE ANO SUGAR LOU'S HOTEL TYLER ORCHESTRA

K. W. K. H. BLUES - EOOIE ANO SUGAR LOU STOMP - YO YO BLUES - I NEVER MISS THE SUNSHINE - SWEET PAPA WILL BE GONE - THERE'LL BE SOME CHANGES MAOE - CRUEL MAMA BLUES - SYMPATHETIC BLUES - LOVE SONG BLUES - SORROWFUL BLUES: Henry Thompson or Stanley Hardee (tpt), Albert Mitchell (tb), Adrian Kenney (as/bar), Charles "Sugar Lou" Morgan (p), Eddie Fennell (bj/vcl/arr), Lee Scott (dr).

OOUGLAS FINNELL ANO HIS ROYAL STOMPERS

THE RIGHT STRING BUT THE WRONG YO YO - SWEET SWEET MAMA: Oouglas Finnell (tpt), Bert Johnson (tb), Sammy Price (p), unknown vcl.

Made in Sweden

TAX m–8034 SWING STREET vol. 3
Cootie Williams and his G-men (a Benny Goodman unit), Mary-Lou Williams, Red Allen, J.C.Higginbotham, James P. Johnson, The Marsala Bros. are the added stars.

TAX m–8035 AMERICANS IN EUROPE 1931–38 vol. 2
Very early in the history of Jazz US musicians got a foothold in Europe and the major spot was Paris. Bill Coleman, Willie Lewis, Arthur Briggs, Garland Wilson were the most prominent stars.



TAX m–8036
ADRIAN ROLLINI/BOBBY HACKETT 1938–1940
Adrian Rollini—a very underrated musican. He was a fine vibraphonist & versatile saxophone player. Here he teamed with a superb cornet player, Bobby Hackett!! Look for this one!

TAX m–8037
DUKE ELLINGTON
Studio recorded transcriptions made for radio use. The first ten tracks are with the 1941-gang incl. Webster. 1943–45 tracks spotlight Stewart, Jordan and Elmer Williams.

TAX m–8039 METRONOME ALL STARS 1939–1949
The Top Poll Winners as selected by readers of Metronome magazine through the years. Featuring Benny Goodman, Harry James, Coleman Hawkins, Roy Eldridge, Jack Teagarden, Dizzy Gillespie, Kai Winding, Frank Sinatra a.o. Many 2nd-takes!



TAX m–8040
LAWSON-HAGGART JAZZ BAND
Tax' most "modern" LP. Recorded in 1951-52. Yank Lawson and Bob Haggart were big stars in the Bob Crosby band in the 30's & 40's. Here together with Lou McGarity, Lou Stein, Bill Stegmeyer. They play music by Morton & Oliver.

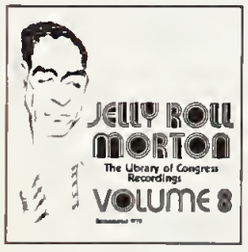
TAX m–8041
BENNY GOODMAN 1951
Broadcast from 1951 with the original trio. Additional stars on certain tracks are Buck Clayton, McGarithy, John Smith & Eddie Safranski.



TAX m–8043
SLIM GAILLARD & SLAM STEWART vol. 2

TAX m–8044
SLIM GAILLARD & SLAM STEWART vol. 3
Happy Jazz! And jazz with a strong feeling and tension.
Consult the notes for m–8028.

CJM–1 HARLEM JAZZ 1921–1931
This is an expose of Harlem Jazz of the 20's. Feat. Fletcher Henderson, Duke Ellington, Cab Calloway, Bubber Miley, Mills Blue Rhythm Band, June Clark, King Oliver and James P. Johnson.



CJM–3 JELLY ROLL MORTON
CJM–4 " " "
CJM–6 " " "
CJM–7 " " "
CJM–8 " " "
CJM–9 " " "
A true significant documentary of one of the key figures in Jazz—Jelly Roll Morton. On these LP's Mr. Morton appears in full scale—his typical comments, his singing. This is a must!

CJM–10 THE TERRITORY BANDS 1929–1933
Zack Whyte with Sy Oliver, Al Sears, Herman Chittison, Alphonse Trent with Peanuts Holland, Snub Mosley, Stuff Smith. Among other bands on this LP are Syd Valentine, Ted Smith & Red Perkins.



CJM–14 CLARENCE WILLIAMS
CJM–18 " "
Rec. 1933/34/35 in New York. Feat. Ed Allen, Cecil Scott, Albert Nicholas and Chick Bullock.

CJM–19 KING OLIVER vol. 1
CJM–21 " " vol. 3
Vol. 1 spotlight Oliver in Chicago 1926. Bob Shoffner, Dry,Nicholas, Bigard & Russell were in his regular band. Oliver accompanies blues singers Teddy Peters and Irene Scruggs. Scruggs.
Vol. 3 contains recordings from 1928-31 incl. Oliver's last recording date.

CJM–23 MILLS BLUE RHYTHM BAND 1931
Mills Blue Rhythm Boys, Mills Music Masters,Blue Ribbon Boys-they all were Mills Blue Rhythm Band. Feat.McCord Brothers, Ed Anderson, Harry White,Edgar Hayes,Charlie Holmes, Hayes Alvis, Chick Bullock

CJM–25 RED NICHOLS See CJM–27/30

CJM–26 MIDNIGHT PIANO
Cliff Jackson, Willie "The Lion" Smith and Don Frye—3 classic stride pianists. Rec. 1944/45/49 in New York and Paris.



CJM–27 RED NICHOLS
CJM–28 " "
CJM–30 " "
1927-1929 recordings. Nichols was always backed up by fine bands and well rehearsed musicans. Featured are Jimmy Dorsey, Adrian Rollini, Miff Mole, Benny Goodman, Dave Tough, Leo McConville a.o.
Alternake takes are included in all albums.

CJM–32 JOHNNY DODDS 1927
Dodd's Trio & Black Bottom Stompers: NO-musicans in Chicago. Feat. Kid Dry, George Mitchell, Barney Bigard, Roy Palmer. 16 titles incl. 4 alternate takes.

CJM–37 JOE ROBECHAUX 1933
The 30's did not create plenty of New Drleans jazz, but Joe Robechaux and his New Drleans Rhythm Boys were really going to town in this 1933 recording session.

CJM–40 CHICAGO JAZZ vol. 2 1926–28
Russel's Hot Six w. Dry, Nicholas, Bigard, Ada Brown w. George Mitchell, Russell, Helen Savage w. Dmer Simeon, Hines, Dixie Rhythm Kings w. Shirley Clay, Hayes Alvis a.o.

JAZZ SOCIETY

AA 500 DON BYAS 1945
Don Byas—one of the greatest tenor men ever. Here you will find him supported by Erroll Garner, Johnny Guarnieri and Slam Stewart.

AA 501 DUKE ELLINGTON 1943–1946
This is the »Golden Era» of the Duke. Great contributions by Rex Stewart, Tizol, Hodges, Webster. Take The A-Train, Blue Serge, Dont Get Around Much Anymore and 13 more tracks.



AA 502 BENNY CARTER 1943–46
A hard swinging Carter. A band full of upcoming stars. J.J.Johnson, Porter Kilbert, Henry Coker, Max Roach, Al Grey.

AA 503 ANDY KIRK 1937
A live recording of the jumping Andy Kirk band, playing for the dancers at the Trianon Ballroom in Cleveland, Ohio.

AA 504 COLEMAN HAWKINS
The Hawk 1940—45 in live broadcasts. His own big band and also as guest star with Goodman and Paul Baron. And a jamsession with Eldridge, James, Hampton, Tommy Dorsey a.o.

AA 505 COUNT BASIE V–DISCS 1944-1945
Hard years, a hard swinging band. Lester Young, Lucky Thompson, Joe Newman, Jo Jones, Dickie Wells, Harry Edison, Jimmy Rushing — they were all there!!

AA 506 COUNT BASIE V–DISCS 1943/44/45
Same soloists as above. Plus Don Byas! And a superior version of Harvard Blues with Jimmie Rushing & Dickie Wells.



AA 508 BENNY GOODMAN 1946
BG had many fine band in the 40's. This band includes Cutty Cutshall, Mel Powell, Louis Bellson, Bernie Prewin and Lou McGarity.

AA 509 BENNY GOODMAN V–DISCS 1943–1944
The Trio, The Quartet, The Sextet and the full band. Fine work by Mildred Bailey, Eldridge, Bill Harris, Krupa, Stacy and Wilson.



AA 510 BENNY GOODMAN THE WAR YEARS
The war years, the drafting years hit BG hard. Despite it, he always managed to form very fine bands. Mildred Bailey, Peggy Lee are the vocalists. Wilson and Norvo do the solo works.

AA 511 TRUMPET TIME
Trumpet fans will get a bargain here! They're all lined up. Louis Armstrong, Buck Clayton, Roy Eldridge, Bobby Hackett, Yank Lawson, Charlie Shavers and Chris Griffin. Vital sidemen are Trummy Young, Buddy Rich and Jack Teagarden.

AA 512 COUNT BASIE 1B40–1944
Basie at his very best. 8 excellent tracks from Southland Ballroom,Boston in 1940. On this Lester's blowing tremendously! Balance tracks cut in Hollywood '44. This time the tenor star was Jacquet.



AA 513 HOT LIPS PAGE 1951 REX STEWART 1947
Rex Stewart & Hot Lips Page toured in Sweden in late 40's and early 50's. Rex brought his regular band with Sandy Williams. Hot Lips surrounded himself with a Swedish All Star band back up. A charming record.



AA 514 ROY ELDRIDGE 1957/ COUNT BASIE 1954
A swinging Roy is featured in School Days with the one and only Oscar at the piano and the regular JATP rhythm section. Added attraction: Ella Fitzgerald and Stuff Smith.

AA 520/21 DUKE ELLINGTON
The Duke at Fargo, ND. Rec. live at Crystal Ballroom (now a parking lot). This evening (Nov. 7th 1940) made jazz history. A two-LP-set w. 27 magnificent tunes. This is a must for every music lover.



AA 522/23 METROPOLITAN OPERA JAM SESSION 1944
A gigantic concert in the shade of the war. Louis Armstrong, Roy Eldridge, Coleman Hawkins, Art Tatum, Billie Holiday, Mildred Bailey, Lionel Hampton, Teddy Wilson, Barney Bigard, Red Norvo a.o.

AA 526/527 COUNT BASIE 1954
The Count's first visit to Europe & Sweden. Live at Stockholm Concert Hall.An updated Count Basie orchestra,full of power & dynamite!The Two Franks, Joe Newman,Henry Coker and Benny Powell are the soloists

Everybody's

E–1000 RED ALLEN 1939–1941
Jimmy Johnson, Ida Cox and Red Allen are the bandleaders. Featuring J.C.Higginbotham, Gene Sedric, Edmund Hall, Pops Foster and Cliff Jackson.

E–1001 CHICK BULLOCK 1933–1941
Chick Bullock was a staff singer at the American Record Company and he was always surrounded by outstanding jazz musicans like Bunny Berigan, Shaw, Wilson, Bill Coleman, Bud Freeman and others.



E–1002 CHU BERRY 1937–1940
The rarest...yes indeed! Berry with Mildred Bailey, Ollie Shepard, Cab Calloway and his own Stompy Stevedores. Alternative takes.

E–1003 TEDDY WILSON 1937
Teddy's small groups w. Goodman, Harry James, Hackett, Tab Smith, Hodges, Benny Morton among others. Mostly alternative takes.

E– 1010 REX STEWART/JACK TEAGARDEN 1940
Rex' Big Seven with Lawrence Brown, Barney Bigard, Billy Kyle, Dave Tough and Jack Teagarden with Rex, Webster, Bigard, Kyle a.o.

E–1012 EDDIE & SUGAR LOU ORCHESTRA 1929–1931
Two Dallas-based »territory bands»: Eddie & Sugar Lou (10 tracks) and Douglas Finell & His Royal Stompers (incl. a young Sammy Price) play two selections.



E–1013 MILLS BLUE RHYTHM BAND 1934–1935
MBRB's finest years. You'll find stars such as Red Allen, Buster Bailey, Lawrence Lucie, Higginbotham, Edgar Hayes. They were all great playmates.

E–1020 MUGGSY SPANIER V-DISCS 1944-1945
A very bright Muggsy! He is well supported by McGarity, Pee Wee, Stacy, Freeman, Dave Bowman and a sparkling George Wettling!



SWING CLASSICS

ET–2 CLAUDE HOPKINS 1934
Claude Hopkins fronted a great Harlem band. A band of such a quality, indeed, that would deserve a due recognition.

ET–4 CAB CALLOWAY 1930–32
Cab Calloway — a great personality, a great showman and always a good band behind him.

ET–5 EARL HINES 1928–1938
Side one gives us »Fatha» as a soloist in 1928. Marvelous piano music. Hines, one of the greatest jazz men ever! The music on side two is a a broadcast from Grand Terrace Ballroom, Chicago.
A lively session. Freddy Webster is in the brass section.

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JAZZ SOCIETY·EVERYBODY'S
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12" LP's

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Unquote. Excerpt from the U.S. magazine AUDIO.

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Duke & his legendary band in the 30's. Swingtime in Honolulu, Chatter Box; Alabamy Home, Skrontch and many other titles

TAX m–8002 BOOTS AND HIS BUDDIES 1935–1936
Drummer Clifford »Boots» Douglas led in the middle 30's one of the best »territory bands»: this album gives you their first two recording sessions, complete & chronological.



TAX m–8003
JIMMIE LUNCEFORD
Lunceford 1939/40 — the classic Lunceford band. A terrific band!! Jazznocrazy, Rock It For Me, Le Jazz Hot among others.

TAX m–8004
BENNY CARTER 1939–1940
A very underrated band. Splendid music! Feat. Coleman Hawkins, Joe Thomas, Tyree Glenn, Eddie Heywood a.o.

TAX m–8005 COOTIE WILLIAMS 1937–1940
Featuring Sandy Williams, Chick Webb, Ivie Anderson and · of course· Hodges, Nanton, Duke, Carney and Sonny Greer.



TAX m–8006
A NIGHT AT THE SAVOY
Big bands from the 30's. Calloway, Henderson, Redman, Teddy Wilson, Chu Berry, Dizzy, Webster, Peanuts Holland, Keg Johnson and many other stars.

TAX m–8007
CHICAGO IN THE 30's
A very interesting LP! Ruben Reeves with Franz Jackson, Ch. LaVere with Marty Marsala, Preston Jackson, Richard M. Jones' big band and — Earl Hines!



TAX m–8008
AMERICANS IN EUROPE 1933–38
Cuts from Paris & Hilversum. Bill Coleman, Arthur Briggs, Herman Chittison, Spencer Williams and many other Jazz legends. A very interesting era in the history of Jazz: the European pre-war years!!

TAX m–8009
THE TERRITORY BANDS 1935-37
Blance Calloway, Carolina Cotton Pickers, Driginal St. Louis Crackerjackers a.o.

TAX m–8010 DUKE ELLINGTON 1936–39
This is Duke's two-bass period and the same old gang. Duke is always —the Duke. Braggin In Brass in two takes.

TAX m–8011 COOTIE WILLIAMS & HIS RUG CUTTERS
Duke's small bands-Jazz in the prime manner. Cootie, Hodges, Bigard. Certainly this was The Golden Era of Jazz!

TAX m–8012 DUKE ELLINGTON
The Stevedore's Serenade & Doin' The Voom Voom were wellknown Ellington classics from the 20's. Lambert Walk was a current tune that Duke made a hit in 1938. 16 tracks in all.



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HORACE HENDERSON 1940
Horace or Fletcher...almost the same! Swinging big band jazz with Emmett Berry, Ray Nance, Elmer Williams, Israel Crosby. Money Johnson and many others.

TAX m–8014
ERSKINE HAWKINS 1936–1938
The Harlem band of the late 30's. Very popular. The Bascomb Bros. were star soloists in the band. And Avery Parrish was a very fine pianist.



TAX m–8015
HARRY JAMES 1937–1938
Goodman's foremost trumpet star was Harry James. Feat. a superb Helen Humes and a swinging Herschel Evans.

TAX m–8016 JOHN KIRBY 1939–41
Kirby's Sextet · one of the greatest small bands in the history of jazz.

TAX m–8017
FRANKIE NEWTON 1937–1939
Terrific Newton! A great trumpeter. The music you listen to here is the very beginning of the famed John Kirby Sextet to be and Maxine Sullivan.



TAX m–8018
TEDDY WILSON BIG BAND 1939/40
Teddy's very fine Big Band w. Shorty Baker, Rudy Powell, Doc Cheatham, Ben Webster, J.C.Heard. Two takes of Coconaut Groove and one alternate take of Liza.

TAX m–8019
BUD FREEMAN 1933–1940
These are the legendary Freeman/Condon records of 1933 with Max Kaminsky & Floyd D'Brien.
The 1940 cuts display a magnificent Jack Teagarden.



TAX m–8020
ROY ELDRIDGE 1935–1940
This is Roy at his peak! With his own band and Delta Four. Putney Dandridge, Mildred Bailey, You will also hear Chu Berry, Kenny Clarke, Joe Marsala and Teddy Wilson.

TAX m–8021
BENNY GOODMAN 1939
BG! The King Of Swing and Fletcher Henderson together. Recorded in Los Angeles and New York. Jumpin At The Woodside, Stealing Apples, Scatterbrain and other.

TAX m-8022 JOHNNY HODGES 1938–1939
Ellington's small groups are legends. Hodges, Cootie, Duke, Carney at their best!



TAX m– 8023
BARNEY BIGARD 1937–40
Superb small band swing. Rex Stewart, Tizol, Carney, Duke, Taylor and Greer.

TAX m–8024
JACK TEAGARDEN 1939
JT— one of the greatest trombone players in jazz. He and his big band play I Gotta Right To Sing The Blues, Aunt Hagar's Blues, The Sheik of Araby a.o.

TAX m–8025 COUNT BASIE 1942
All tracks are recorded in Hollywood. Basie here as a soloist plus as added attractions Buck Clayton,tp, and Don Byas,ts. Superb small band swing!

TAX m–8026 SWING STREET vol. 1
A cavalcade of swing. Billy Kyle's Swingband, Sedric's Honey Bears with Herman Autrey, Joe Marsala with Buddy Rich and The Three Peppers. All recorded 1937—1938.



TAX m–8027
COUNT BASIE 1939–1941
A fine collection of vintage Basie, most tracks are alternative »takes». Lester, Tate, Byas, Tab Smith are the sax soloists. Brassmen are Clayton, Al Killian, Shad Collins, Edison, Dickenson, Wells, Morton.

TAX m– 8028 SLIM & SLAM
Slim & Slam- two show men and also the best duo in jazz! They are here assisted by Sam Allen,p, Kenneth Hollon,ts. Flat Foot Floogie of course!

TAX m–8029
COUNT BASIE 1950–1951
Basie's 1950 combo with Terry, Rich, Rouse, de Franco, Chaloff and Wardell Gray. Four titles with the big band.



TAX m–8030
SWING STREET vol 2 1931–39
Midge Williams, Charlie Shavers, Buster Bailey, Fats Waller, Clarence Profit, Spirits of Rhythm, Eddie South and The Nephews.

TAX m–8031
BENNY CARTER 1933–1939
Famous & rare cuts with Carter in the USA, England and — Holland! Feat. Hawkins, Kaminsky & Teddy Wilson.



TAX m–8032 TEDDY WILSON
Teddy here as a piano soloist. With his regular small band, his trio, a studio outfit with Jonah Jones, Webster, Cozy Cole, Carter, Kirby, Benny Morton, Bill Coleman and Jimmy Hamilton.

TAX m–8033
BENNY GOODMAN 1939
Mildred Bailey was a wonderful vocalist, here with BG's big band in 8 titles. Darn That Dream, Honeysuckle Rose, Opus Local 802 and 13 other titles.

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Monaural Equipment



JAVIER SOLIS

CANTA

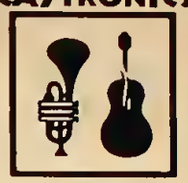
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PEDRO FLORES

RETRATO
DE
ISLA

Lamento Borincano
Silencio
Perfume De Gardenias
Inconsolable
Despedida
Obsesion
Bajo Un Palmar
Amor Perdido

CYS 1056

CAYTRONICS



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Playable on
Monaural Equipment

JAVIER SOLIS
CANTA
RAFAEL HERNANDEZ Y PEDRO FLORES
PORTRAIT OF AN ISLAND

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RECITADO
LAMENTO BORINCANO (BMI)
SILENCIO (BMI)
PERFUME DE GARDENIAS (BMI)
INCONSOLABLE (BMI)

Side 2

RECITADO
DESPEDIDA (BMI)
OBSESION (BMI)
AMOR PERDIDO (BMI)
BAJO UN PALMAR (BMI)

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ARMEN

DONBLIAN

SECRETS



Made in France

SIDE ONE

ANDORINHA • SEASONS' CHANGE* • RESURRECTION • BROKEN CAROUSEL

SIDE TWO

DUNGEONS AND DRAGONS • SECRETS • ASTRAL DANCER* • NEW BLUES

0 16728 10311 4

ALL SONGS COMPOSED AND ARRANGED BY ARMEN DONELIAN (DONELIAN MUSIC CO., BMI) EXCEPT "ANDORINHA" COMPOSED BY A.C. JOBIM.

ARMEN DONELIAN: PIANO, DICK OATTS: SOPRANO AND TENOR SAXOPHONES, BARRY DANIELIAN: TRUMPET AND FLUGELHORN, ANTHONY COX: BASS, BILL STEWART: DRUMS, ARTO TUNÇBOYACI (BOYACIYAN): PERCUSSION ON (*) SELECTIONS

IN PHOTOGRAPH FROM LEFT TO RIGHT: BARRY, ARMEN, DICK, ANTHONY, ARTO AND BILL.

RECORDED AT A & R STUDIO, NEW YORK CITY ON FEBRUARY 4 AND 5, 1988; RECORDED DIRECT TO TWO DIGITAL TRACKS; PRODUCER: ARMEN DONELIAN; ENGINEER: DAVID BAKER; ASSISTANT ENGINEER: OLLIE COTTON; EXECUTIVE PRODUCER: FRANÇOIS ZALACAIN; ALBUM COVER: CHRISTOPHER DRUKKER; PHOTOGRAPHY: STEPHEN DONELIAN

ONE COULD SAY THAT THIS, MY THIRD ALBUM, HAS BEEN IN THE MAKING SINCE I WAS SEVEN YEARS OLD, WHEN I STARTED STUDYING THE PIANO AND WRITING MY OWN SONGS. IN A MORE TANGIBLE SENSE, HOWEVER, THE MUSIC CONTAINED HEREIN IS THE OUTGROWTH OF A VISION I'VE HAD FROM MY EARLY 20'S, WHEN I BEGAN WORKING AS A SIDEMAN, AND THEN LEADING A BAND MYSELF. FIFTEEN YEARS AND MANY BANDS LATER, MY GOAL OF A GROUP ALBUM HAS NOW BEEN REALIZED.

A SPECIAL FEELING OF SATISFACTION HAPPENS WHEN ONE IS ABLE TO CAUSE REALITY TO COINCIDE WITH ONE'S INNER DREAM. I'VE ENCOUNTERED MANY DIFFICULTIES, AND THE EFFORTS TO OVERCOME THEM HAVE YIELDED A WORK WHICH BRINGS ME GREAT JOY. AT 37, I CAN TAKE A STEP BACK NOW, AND LOOK AT THAT PERIOD OF MY LIFE AS A UNIT. SECRETS IS BOTH A DOCUMENT AND A TURNING POINT.

MY ONGOING LOVE AFFAIR WITH LATIN MUSIC LED ME TO OPEN WITH "ANDORINHA," BY ANTONIO CARLOS JOBIM. THE ONLY COVER TUNE, IT'S A SWEET INVITATION TO SEDUCE YOU INTO THE RECORD. NEXT COMES "SEASONS' CHANGE," CELEBRATING THE NEW YEAR 1986, AND CONTAINING SOME HAPPY SENTIMENTS IN 3/4 TIME. "RESURRECTION," A REWORKING OF THE STANDARD "I REMEMBER YOU," EXPRESSES A POWERFUL FEELING OF BEING RE-BORN TO A PART OF MYSELF LONG FORGOTTEN. "BROKEN CAROUSEL," A BALLAD, TELLS A SAD STORY OF SHATTERED DREAMS AND LOST INNOCENCE. "DUNGEONS AND DRAGONS" IS JUST THAT: IT WAS INSPIRED BY THE EARLY MUSIC OF WAYNE SHORTER (LIKE "THE ALL SEEING EYE," ETC.). "SECRETS," THE TITLE TUNE, WAS COMPOSED AFTER DISCOVERING THE KEYS THAT UNLOCKED THE HARMONIC MYSTERIES OF A CERTAIN SOUND, WHICH I HEARD



INTERNALLY BUT COULDN'T EXPRESS. "ASTRAL DANCER" USED ME AS A VEHICLE TO WRITE ITSELF, SHORTLY AFTER MY MOTHER'S DEATH. AT THE TIME I WAS EXPERIMENTING WITH COMBINING BARTOK AND ARMENIAN THEMES. ITS CONTEMPORARY YET TIMELESS QUALITY IS MAGICAL. "NEW BLUES" IS A MODERN APPROACH TO THE TRADITIONAL FORM WHICH IS AT THE ROOT OF ALL JAZZ MUSIC. AND "PARTING" (CD ONLY) IS ANOTHER TUNE FOR WHICH I FEEL I AM NOT RESPONSIBLE, EVEN THOUGH I WITNESSED WRITING IT. THE BASS LINE, A VAMP IN 7/4 TIME, IS DERIVED FROM SCHOENBERG'S "PIVOT TONES," AND THE MELODY CAME TO ME AFTER A PAINFUL SEPARATION.

THE BAND MEMBERS, ALL OF WHOM ARE ACTIVE IN THE NEW YORK AREA, HAVE SELFLESSLY CONTRIBUTED TO THIS MUSIC. I'VE WORKED WITH DICK OATTS SINCE 1981: HE IS A TALENT DESERVING WIDER RECOGNITION. BESIDES HOLDING DOWN THE LEAD ALTO CHAIR IN THE MEL LEWIS BIG BAND FOR SEVERAL YEARS, OATTS WORKS WITH THE EDDIE GOMEZ QUARTET AND THE RED RODNEY QUINTET. ANTHONY COX AND I HAVE PLAYED TOGETHER IN RORY STUART'S QUARTET (LISTEN TO HURRICANE, ALSO ON SUNNYSIDE), AND HIS SPECIAL ENERGY FUELS THE FIRE OF MANY RHYTHM SECTIONS, INCLUDING THOSE OF STAN GETZ, DEWEY REDMAN, AND CRAIG HARRIS. BARRY DANIELIAN (NO RELATION TO ME) AND BILL STEWART ARE RECENT GRADUATES OF WILLIAM PATERSON COLLEGE, AND THEY ARE EXEMPLARY OF THE GREAT WORK BEING DONE AT THAT SCHOOL. BOTH BELONG TO A YOUNGER GENERATION OF UPCOMING PLAYERS, AND THEIR PERFORMANCES HERE ARE A PROMISING INDICATION OF WHAT TO EXPECT FROM THEM IN THE FUTURE. DANIELIAN HAS PLAYED LEAD TRUMPET FOR BLOOD, SWEAT AND TEARS FOR THE PAST TWO YEARS, WHILE STEWART, YOUNG BUT UNCANNILY MATURE, IS NEW TO THE JAZZ SCENE. ARTO TUNÇBOYACI IS IN A CLASS BY HIMSELF. ORIGINALLY FROM ISTANBUL, WHERE I MET HIM IN 1980 WHILE TOURING WITH BILLY HARPER, TUNÇBOYACI IS A MASTER OF MIDDLE EASTERN RHYTHMS. HIS UNIQUE STYLE HAS BEEN RECORDED WITH ARTHUR BLYTHE, PAUL MOTIAN, AND THE GROUP NIGHT ARK (OF WHICH I ALSO AM A MEMBER).

AS ENGINEERS GO, DAVID BAKER IS HARD TO BEAT. HIS EXTENSIVE RECORDING EXPERIENCE, FEELING FOR SOUND, AND INTUITIVE UNDERSTANDING OF THE CHEMISTRY OF A SUCCESSFUL SESSION MAKE HIM A MUSICIAN'S BEST FRIEND IN THE STUDIO. AND FINALLY, MANY THANKS TO FRANÇOIS ZALACAIN, FOR RECOGNIZING THE MESSAGE MY MUSIC OFFERS, AND FOR HELPING ME TO MAKE IT COMMERCIALLY AVAILABLE.

SO THERE YOU HAVE IT. THE SECRET IS OUT. NOW, WHEN THIS ALBUM IS RELEASED, I DON'T EXPECT THE WORLD TO STOP TURNING, BUT IF YOU, THE LISTENER, EXPERIENCE IT AS A BETTER, MORE BEAUTIFUL PLACE THAN BEFORE, THEN MAYBE TO THAT DEGREE THE MUSICAL GIFTS WHICH HAVE BEEN GRANTED TO ME HAVE BEEN PUT TO GOOD USE.

— ARMEN DONELIAN

SSC 1031

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JUAN LEGIDO

LP- 211

En sus Creaciones de Pasodobles Españoles



La morena de mi Copla

JUAN LEGIDO

27

VERGARA



CARA "A"		CARA "B"	
1) La morena de mi copla	Pasodoble	1) Ay morena	Pasodoble
2) Monisima	Chotis	2) Cristal	Tango
3) Uno	Tango	3) El gitano señorito	Farruca
4) Quien desprecia	Pasodoble	4) Malevaje	Tango
5) No me has entendido	Tango	5) Capote de grana y oro	Pasodoble
6) Niña Isabel	Tanguillo	6) Bella madre	Tango

PROGRESSO RECORDS ... PUERTO RICO

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ITZHAK PERLMAN

The Spanish Album

Music by Sarasate · Falla · Granados · Halffter

SAMUEL SANDERS

(piano)



SZ-37590

ITZHAK PERLMAN
The Spanish Album

Music by Sarasate • Falla
Granados • Halffter

with SAMUEL SANDERS, piano



The leading Spanish composer in the early part of this century, MANUEL DE FALLA (1876-1946) was the son of a Cadiz merchant who later moved to Madrid, where Falla successfully passed seven years of piano examinations at the Conservatorio after only two years of private study. His opera, *La vida breve*, won first prize in a Madrid competition in 1905, but it was still unperformed when, two years later, he decided to seek wider opportunities in Paris. Here he became a friend of Debussy, Dukas, Ravel and Stravinsky (whose mutual enthusiasm for his music helped to get his opera published and performed), and he composed several works before the outbreak of war in 1914 brought his return to Spain.

The last work he finished in Paris was the suite of *Seven Spanish Popular Songs*, originally for voice and piano, six of which have been arranged by Paul Kochanski for violin and piano as the *Suite populaire espagnole* recorded here. Although based on Spanish regional folksongs and grounded in traditional rhythms, they contain much that was original in melody, and the accompaniments were entirely Falla's own. *El paño moruno* (The Moorish Cloth) is followed by *Nana*, an Andalucian cradle-song, and the first music Falla recalled hearing from his mother's lips when he was a baby. *Canción* (Song) and *Asturiana* (From Asturia) are based on folk melodies, but the *Polo* and *Jota*, both dances in triple time, are mostly Falla's invention.

♦♦♦

By heritage ENRIQUE GRANADOS (1867-1916) belongs to a different Spain from the other composers here. His father was from Cuba, an officer serving in the Spanish army, and his mother was a montañesan from Santander in the north. An early musical aptitude was followed by studies with Felipe Pedrell at Barcelona, while he supported himself as a café pianist. He obtained private help to enable him to go to Paris for further study in 1887, but illness kept him from attending the Conservatoire, and after two years he returned to Barcelona, where he settled and married. He shared concerts with Pablo Casals, Jacques Thibaud and other leading musicians of their time, and founded his own piano school, the Academia Granados, in 1901.

At this time he had begun to compose the *Danzas españolas* for piano on which, together with his songs and the suite, *Goyescas*, his reputation chiefly rests. *Spanish Dance* is an arrangement by the celebrated violinist Fritz Kreisler (1875-1962) of the fifth and most popular of the *Danzas españolas*, an Andalucian *playera*. Granados' career was tragically cut short when, returning from New York during the First World War, he and his wife were drowned after their ship was torpedoed in the English Channel.

♦♦♦

Born in 1905 in Madrid, ERNESTO HALFFTER (whose brother Rodolfo and nephew Cristobal are also composers of distinction) became a pupil and close friend of Manuel de Falla. After Falla's death in 1946, Halffter was responsible for completing (and later revising) Falla's unfinished scenic cantata, *L'Atlántida*, which was first performed in 1961. Halffter's own compositions include a four-act opera, *La muerte de Carmen* (The Death of Carmen), and he is a founder-director of the Sevilla Conservatorio. The *Danza de la gitana* (Gypsy Dance) is from his music for a ballet, *Sonatina*, first staged at Paris in 1928 by Antonia Merce (1888-1936), known the world over as La Argentina, and considered by many *aficionados* to be the greatest Spanish dancer of all time. Her repertory was more varied than that of many Spanish dancers, and *Sonatina*, based on a poem by Rubén Darío, evoked dances of a past age for which Halffter composed music of a Ravellian delicacy and refinement.

♦♦♦

Among the great violinists of the 19th Century, two are specially remembered for their brilliant virtuosity. Niccolò Paganini, who died in 1840, and PABLO SARASATE, who was born four years later (1844-1908). It has been said, however, that whereas Paganini was accused of compacts with the Devil to achieve his effects, Sarasate simply played like an angel. He was born Pablo Martín Melitón Sarasate y Navascuas, the son of a military bandmaster at Pamplona, who gave him his first music lesson. He quickly showed an instinct for the violin which led to his first public appearance as an eight-year-old prodigy. Three years later, after a formal recital at the Royal Opera House in Madrid, he was taken to Paris (with support from Queen Isabella of Spain) and accepted for the Conservatoire, where he became the favorite pupil of the distinguished professor Delphin Alard, and a year later (1857) won a first prize for violin at the Conservatoire.

Sarasate went on to study composition there, gaining another prize for that, but he preferred to display his undoubted talent and technique as a travelling virtuoso. He toured throughout Europe, England, North and South America, Africa and the Far East, but always returning to Spain at least once a year, where he was soon acclaimed a national hero. While still a boy he was presented by Queen Isabella with a fine Stradivari violin dated 1724, which he played throughout his career. He later supplemented it with another, dated 1713, from the Boissier collection. At first, Sarasate confined his repertory mostly to showpieces, often his own arrangements of fantasias on popular operas, but later he became much admired in the major Romantic concertos, including those written specially for him by Max Bruch, Lalo, Saint-Saëns and Sir Alexander Mackenzie.

A famous portrait by James Whistler shows Sarasate in a platform pose of striking grace and elegance, suggesting the nonchalance with which he achieved the most dazzling feats of bravura, as well as the sweetness of tone and true purity of style for which he is best remembered. Having small hands, he avoided the works by Paganini and others which involve long stretches of the fingers, and composed for himself the sets of Spanish dances, *in* which traditional or regional tunes from his native country are presented with glittering virtuoso decoration and often piquant harmony.

The *Habañera*, Op. 21, No. 2, which begins Itzhak Perlman's selection of these recorded here, is in a dance form originating in Havana, Cuba. Next comes another *playera*, a dance of gypsy origin from Andelucia, in basically slow tempo, and an otherwise untitled *Spanish Dance* No. 8, from Op. 26, which is in fact another *habañera*. As its name suggests, the *Malaguaña*, also a slow Andalucian dance, is from Málaga. Finally, *Caprice basque* makes use of three tunes and characteristic rhythms from the Basque country in the north.

Annotation ©1979 by Noël Goodwin

Angel

Side One

Falla, arr. Kochanski: Suite populaire espagnole (13:24)
1. El paño moruno (2.15)
2. Nana (1:35)
3. Canción (1:36)
4. Polo (1:22)
5. Asturiana (2.31)
6. Jota (3:05)

Granados, arr. Kreisler: Spanish Dance (No. 5) (4.24)

Halffter, arr. Heifetz: Danza de la gitana (3:37)

Side Two

Sarasate, arr. Francescatti: Habañera (Spanish Dance No. 2), Op. 21 No. 2 (4:24)

Sarasate: Playera (Spanish Dance No. 5), No. 1 (4:41)

Sarasate: Spanish Dance No. 8 in C, Op. 26 No. 2 (5.12)

Sarasate, arr. Francescatti: Malagueña (Spanish Dance No. 1), Op. 21 No. 1 (4:46)

Sarasate, arr. Francescatti: Caprice basque, Op. 24 (6:14)

More Itzhak Perlman on Angel Records:

GOLDMARK: Violin Concerto No. 1. SARASATE: Zigeunerweisen. With the Pittsburgh Symphony Orchestra, André Previn cond. S-37445

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JOPLIN: The Easy Winners & other rag-time music of Scott Joplin arr. by Perlman. With André Previn (piano). S-37113

PERLMAN PLAYS KREISLER: Caprice viennois; Schön Rosmarin, Tambourin chinois, Liebesleid, Liebestreud, many others. With Samuel Sanders. S-37171

PERLMAN PLAYS KREISLER, Album 2: The Devil's Trill (Tartini), Dancing Doll (Poldini), Midnight Bells (Heuberger), May Breeze (Mendelssohn), many others. With Samuel Sanders. S-37254

PERPETUAL MOTION. Works by Paganini, Wieniawski, Sarasate, Rachmaninoff, Kreisler, Debussy, Novaček, and Ben-Haim. With Samuel Sanders. S-37003

PROKOFIEV: Sonata for Two Violins, Op. 56. SHOSTAKOVICH: Three Violin Duets. MOSZKOWSKI: Suite for Two Violins and Piano. With Pinchas Zukerman (violin) and Samuel Sanders (piano). SZ-37668

TCHAIKOVSKY: Violin Concerto in D; Sérénade mélencolique. With the Philadelphia Orchestra, Eugene Ormandy cond. SZ-37640

SARASATE: Carmen Fantasy. PAGANINI: Concerto No. 1 in D. Royal Philharmonic Orchestra, Lewrence Foster cond. S-36836

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IS PARTY TONIGHT

SIDE B:

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NEVER GIVE UP

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Clyde Mitchell	2nd Trumpet
Eddie Quarless	Alto Sax
Charles Dougherty	Tenor Sax
Cliff Anderson	Trombone
George Victory	Guitar
Leston Paul	Bass, Keyboards, Percussion, Drums

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SIDE A

1. MINI VAN DRAMA
2. LET'S GO AND LICK SOME SHOT
3. A YEAR IN JAMAICA
4. A YEAR IN JAMAICA (DUB)
5. FAVOUR BOY GEORGE

SIDE B

1. FOOTBALL STORY
2. FOOTBALL DUB
3. READY FI DOMINICK
4. EASY FI COME
5. SIT ON A CORNER

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1963 WINTER CHAMPIONSHIPS
ARIZONA RACEWAY - PHOENIX, ARIZONA



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AMERICAN HOT ROD ASSOCIATION
1963 WINTER CHAMPIONSHIPS

RECORDED FEBRUARY 22-23-24 AT THE ARIZONA RACEWAY, PHOENIX, ARIZONA



SIDE ONE (26:03)
Record runs - Hot Cars
Stock Cars
Fuel & Gas Dragsters
SIDE TWO (30:27)
Final Round Eliminations
Fuel & Gas Dragster Eliminations

Narrated by Jon Lundberg,
"The Voice of Drag Racing"

THE WINTER CHAMPIONSHIPS

The Third Annual AHRA Winter Championship Drags, held Feb. 22-23-24 at Arizona Raceway in Phoenix, once again proved to be a good meeting place for the east and the west.

Final overall results sort of indicate a stand-off in this inter-regional rivalry, as Bob Sullivan from Muncie, Kan., and the Dragmaster team from Carlsbad, Calif., wound up as Co-Winter Champions.

Sullivan roared to Top Fuel Eliminator victory in his new "Pandemonium IV" bln-Chrys powered A/Fuel Dragster and Jim Nelson, Dode Martin, and Danny Ongais put their "Dragmaster Dart" A/Gas Dragster powered by a healthy bln-Dodge mill into the Top Gas Eliminator winner's circle.

These two cars were slated to meet in one final bash to decide Top Overall Eliminator, but it was too dark for the runoff so AHRA gave each crew the full $500 Bond award offered for Top Eliminator of the meet and declared them "Co-Champions".

A fellow named Rod Stuckey, from Kansas City, Mo., figured prominently in the high-speed activity at Phoenix. His Rod Stuckey Enterprises built the dragster chassis used by Bob Sullivan, Lou Cangelose, and Chris Karamesines; the only cars to get into the 190 mph bracket at this meet.

There's quite a story behind the Karamesines entry from Chicago. Chris had to leave the track when he received word that his partner, Don Maynard, had been fatally injured in a highway accident en route to the big race.

Stuckey, who had announced some time ago that he was retiring from active competition, was on hand at Phoenix to watch the races, and was persuaded to drive Chris' new "Chizler" as a tribute to the engine tuning of Maynard, who built the car's big Chrysler engine.

And did he go! On his first run, Stuckey blasted down the strip at a tremendous 214.78 mph in 7.81 seconds! AHRA immediately shut down the track and proceeded to check the clocks and measure trap distances again.

Everything checked out "A-OK", so the official announcement was made; the times would be recognized if Stuckey could back them up in subsequent runs.

As it turned out, Stuckey managed several low to middle 8-second runs to back up the E.T. but couldn't cut another 200 mph speed, although he was never out of the 190's.

Therefore, Stuckey's 7.81 stands as the official Overall AHRA Record and Bob Sullivan's 196.06 mph (Backed up by another run at the same speed) went into the AHRA Record Book as the new Overall Speed Record.

The Dragmaster team also did some record-breaking, with an official 8.51 E.T. for Overall Gas Record Elapsed Time, and an unofficial 186.72 mph during elimination runs.

The only title besides Top Eliminator left undecided when the setting sun put a halt to the proceedings was the Junior Eliminator go in which three cars were still eligible to run.

These entries were the Hopper-McIntyre A/Altered from Tempe, Ariz., the McLain-McDowell D/Fuel Dragster from Fallbrook, Calif., and Gabby Bleeker's A/Fuel Altered out of Chicago.

As expected, the Stockers created a tremendous amount of interest at Phoenix, especially since several new "factory hot rods" were making their debut in national AHRA competition.

Stand-outs among these big honkers included Chevy drivers Frank Sanders (Phoenix, Ariz.), Dave Strickler (York, Pa.), and Dick Harrell (Carlsbad, N.M.). They were piloting the new "427" models with stick shifts.

The only entries to seriously challange the stovebolts for Stock T.E. honors were MoPar products; Dodges and Plymouths powered by the "426" engins.

It was the Ritchie & Ritchie Plymouth from California and Dick Harrell's Chevy from New Mexico facing off for the final Stock blast. It was close, but Harrell took the victory.

Incidently, Hayden Profitt was heading up the Ritchis & Ritchie crew which won Super Stock Automatic. Hayden, along with Les and Tom Ritchis, exhibited tremendous sportsmanship throughout the meet.

Notes by Don Elliott
Reprinted excerpts from THE TACHOMETER
Official Publication of the AHRA.

CLASS WINNERS - 1963 A.H.R.A. WINTER CHAMPIONSHIP DRAGS

CLASS	NAME	ENGINE	SPEED	E.T.
SS	Dirk Harrell, Albuquerque, N.M.	Chev	105.38	12.91
SS/A	Ritchie & Ritchie, L.A., Calif.	Fly	111.30	12.65
A/S	DISQUALIFIED			
A/SA	DISQUALIFIED			
B/S	The Charioteers, Hobbs, N.M.	Marc	99.66	13.07
B/SA	DISQUALIFIED			
C/S	Bill Caeler, Pomona, Calif.	Chev	100.89	13.98
C/SA	Jack McQueen, Lubbock, Tex.	Chev	96.08	14.42
D/S	DISQUALIFIED			
D/SA	Lee Schultz, South Gate, Calif.	Pont	92.89	14.77
E/S	DISQUALIFIED			
E/SA	Joe Rodrigues, Phoenix, Ariz.	Ford	94.80	14.78
F/S	DISQUALIFIED			
F/SA	Phil Chisholm, Scottsdale, Ariz.	Chev	87.30	15.40
C/S	Bourgeois-Wade-Barth, Duarte, Calif.	Chev	88.28	15.77
K/S	George Friend, Detroit, Mich.	Corvair	81.83	16.25
A/CS	Chuck Bradshaw, Phoenix, Ariz.	Stude-bln	90.49	14.59
S/SM	Bob Rich, Phoenix, Ariz.	Chev	87.71	15.42
A/SM	Sites Bros.-Marvin Ford, K.C., Mo.	Fly	112.64	12.51
B/SM	Kerry Clark, Los Alamitos, Calif.	Dodge	113.75	13.48
E/SM	Moore-Meeker-Miller, Phoenix, Ariz.	Chev	108.69	12.87
H/SM	Terrill Ruley, Glendale, Calif.	Chev	99.00	14.42
I/SM	Bob Manion, Grandview, Mo.	Stude	96.15	14.73
P/S	Dick Stewart Motors, Henderson, Nev.	Dodge	97.88	14.03
J/SM	Ed Ziemrowski, Phoenix, Ariz.	Olds	63.50	21.01
A/C	Dick Rean, Rapid City, S.D.	Olds	113.92	12.65
B/C	John Loper, Phoenix, Ariz.	Chev	119.84	11.69
C/C	Joe Herbert, Tucson, Ariz.	Pont	101.77	13.64
Q/C	DISQUALIFIED			
E/C	Fred Crowe, Long Beach, Calif.	Chev	106.50	13.09
F/G	Don Neal, Hurst, Tex.	Ford	94.93	13.88
A/MG	The Charioteers, Hobbs, N.M.	Lisc-bln	122.11	12.71
B/MG	Thompson-Lemoureux, Norwalk, Calif.	Chev-bln	127.88	10.96
C/MC	Sievers-Wiesner, Lakeland, Calif.	Olds-bln	120.80	11.21
D/MG	Frank Coleman, Berkely, Calif.	Chev-bln	111.94	13.06
E/MG	Brown Bros., Phoenix, Ariz.	Chev-bln	116.38	12.11
A/A	Hopper-McIntyre, Tempe, Ariz.	Chrys-bln	157.89	9.51
B/A	Bachelors Car Club Phoenix, Ariz.	Buick	81.00	16.27
C/A	Chuck Oliver, San Antonio, Tex.	Chev	109.87	12.87
A/SSp	Ray's Speed & Junk, Phoenix, Ariz.	Corv	106.05	13.35
B/SSp	Gordon Knight, Phoenix, Ariz.	Corv	102.97	N.T.
D/SSp	Jerry Bailey, Page, Ariz.	Corv	94.93	14.78
B/MSp	Lee Proctor, Hobbs, N.M.	T-Bird	125.34	12.67
D/MSp	Mike Jones, Anaheim, Calif.	Corvair	97.84	13.88
E/MSp	J.A. Stallings, Phoenix, Ariz.	Mercedes	98.77	14.11
F/MSp	Mike Kase Phoenix, Ariz.	Sprite	70.41	19.25
A/SR	Dick Davis, Phoenix, Ariz.	Chev	104.52	13.72
B/SR	Ed Cluff, Mesa, Ariz.	Chev	113.15	12.18
D/A	Antiques Club, Phoenix, Ariz.	Ford	110.00	13.10
A/R	Wells-Tetrault, Kankakee, Ill.	Pont	150.50	9.95
B/R	R.C. Williams, Russell, Kan.	Chev	113.49	12.13
X/D	Fred Rathman, Phoenix, Ariz.	Ford-bln	109.22	12.16
A/FA	Gabby Bleeker, Chicago, Ill.	Olds-bln	155.00	9.88
A/MR	Speed Sport Auto., Tuscon, Ariz.	Chrys-bln	175.80	8.72
A/HR	Speed Sport Auto., Tuscon, Ariz.	Dodge-bln	150.50	9.95
A/C	Schuljak-Sohs, Whiting, Ind.	Chrys-bln	177.00	8.50
A/GD	Dragmaster Dart-Jim Nelson, Carlsbad, Calif.	Dodge-bln	186.72	8.51
B/GD	Katz-Wallerus, Salina, Kas.	Chev-bln	147.05	9.35
C/GD	Barnes-Miller-Kralt-Avans Phoenix, Ariz.	Chav	159.57	9.01
D/GD	Beard-Williamson, Phoenix, Ariz.	Chev	108.43	11.49
F/GD	Peter Pyle, Phoenix, Ariz.	Valiant	119.42	11.82
A/FD	Bob Sullivan, Muncie, Kan.	Chrys-bln	196.06	8.38
B/FD	J.E. Kristek, San Antonio, Tex.	Chev-bln	143.30	11.06
C/FD	Heidt-Heidt, Turlock, Calif.	Chav-bln	178.00	9.87
O/FD	McLain-McDowell, Fallbrook, Calif.	Chav	161.27	9.02
F/FD	Poillie-Roemer, Phoenix, Ariz.	GMC	141.95	10.15

OFFICIAL A.H.R.A. DRAG RACING RECORDS SET AT THE WINTER CHAMPIONSHIP MEET

CLASS	NAME	ENGINE	SPEED	E.T.
A/SM	Herschel Beatty, Medland, Tex.	Ford	111.38	12.90
B/SM	Kerry Clark, Los Alamitos, Calif.	Dodge	113.35	13.48
H/SM	Terrill Riley, Glendale, Calif.	Chev	99.00	14.42
I/SM	Bob Manion, Grandview, Mo.	Stude		14.73
B/C	John Loper, Phoenix, Ariz.	Chev	119.84	11.69
E/G	Fred Crowe, Long Beach, Calif.	Chev	106.50	13.09
F/G	Don Neal, Hurst, Tex.	Ford		13.88
B/MG	Thompson-Lemoureux, Norwalk, Calif.	Chev-bln	127.84	10.96
E/MG	Brown Bros., Phoenix, Ariz.	Chev-bln	116.38	12.11
B/Sp	Lee Proctor, Hobbs, N.M.	T-Bird	125.34	12.67
D/Sp	Mike Jones, Anaheim, Calif.	Corvair	97.84	13.88
E/Sp	J.A. Stallings, Phoenix, Ariz.	Mercedes	99.77	14.11
F/Sp	J.A. Stallings, Phoenix, Ariz.	Renault	74.40	19.44
B/SR	Ed Cluff, Mesa, Ariz.	Chav	113.16	12.18
A/A	Hopper-McIntyre, Tempe, Ariz.	Chrys-bln	157.89	9.51
B/BR	Payton-Faulkner, Mewquite, Tex.	Chev	142.18	10.15
A/MR	Gary Cagle, Gallflower, Calif.	Chrys-bln	174.75	
A/MR	Canfield-Johnson, Lansing, Mich.	Olds-bln		8.86
A/GD	Dragster Dart- Jim Nelson Carlsbad, Calif.	Dodge-bln		8.51
A/FD	Bob Sullivan, Muncie, Kan.	Chrys-bln	196.06	
A/FD	Rod Stuckey, K.C., Mo.	Chrys-bln		7.81
C/FD	Hapler-Chin-Farnsworth-Snyder, Chicago, Ill.	Chrys-bln	180.00	
C/FD	Heidt & Heidt, Turlock, Calif.	Chav-bln		8.87
D/FD	Smith-Thielcken, Dallas, Tex.	Chev	165.74	

ABOUT THE AMERICAN HOT ROD ASSOCIATION

The principles of democratic government for all Hot Rodders was given life in the Pacer's Hot Rod Club of Pittsburgh, Pennsylvania. They elected the first president of American Hot Rod Association. He was Walter Mentzer, who at the time was a regional advisor but was finding it harder and harder to get the home office to answer his inquiries concerning the internal affairs of the organization.

In September of that year at the Annual Championship Drags the first convention was held where the members had their say. That convention lasted some 8 hours, in which the Constitution and Bylaws were drawn up. There was representation of some ten states and after the smoke cleared Nelson Pointer of Great Bend, Kansas, had been elected to the office of President.

In the year that followed many miles were traveled and many meetings were attended and both the newly elected president and the members at large learned just what is meant by Democratic principles as there were times when the officers differed with not only the members but with each other. Doing what the membership directed we found that we would be progressing at a slower pace but much more deliberate.

In the year that Nelson Pointer was President we obtained sanction agreements on some eight strips, and found that the organization could and would survive as long as the members as well as the officers worked to the utmost of their time and skill. The year ended with much enthusiasm being generated and at that convention it was decided to hold the next two Championship Drags in Great Bend, Kansas and give the organization the time needed to get on its feet planted firmly and was given some very concrete direction.

The convention that year elected J.E. "MACK" McDonald to the office of President and he stated that he would work toward at least doubling the number of sanctioned strips under the organization's banner. Through the combined efforts of all concerned the A.H.R.A. DID fulfill the promise of the president. By this time A.H.R.A. was sanctioning strips within a ten state area.

The following year the organization was given further boosts by the elected president, Dan Daniels, who helped increase the membership ten fold. By the end of his tenure to office we were boasting members and strips, some one-half of the U.S.A. Again the members at that year's convention gave the executive committee more demanding direction and encouraged their efforts in seeing that the members also had a say in the rules selection.

This was the year that a successful Drag Racing Rocket was being launched from Tampa, Florida and wanting the use of this success the members saw fit to elect to the presidency Don Garlits, who was a successful business man and a true drag race proponent. Through his efforts we were beginning to hit the automotive magazines in print and with his very capable dragster the "Swamp Rat" we increased our prestige the world over. Through his efforts we again beat our goal to memberships and sanctioned strips.

The convention that year saw American Hot Rod Association elect a man that was not only a business man but knew the technical end of hot rodding to the very depths. The man elected was Jim Tice of Kansas City, Missouri, who through his regular position as an adjuster for an insurance company knew the benefits that could be derived from a broad based insurance plan. Through his efforts statistics were kept and from those figures the insurance company as well as the technical men from all the strips could keep tabs on what was causing the greatest mishaps and in this way the rules could be written to make a safe sport safer.

Fleetwood gratefully acknowledges the cooperation of Mr Jim Tice
President of the American Hot Rod Association, and to his fine staff,
who helped make this album possible

Our appreciation also to Mr Mel Larson, owner of the Arizona Raceway, site of this years Winter Championships

ABOUT THE RECORDING

The 1963 American Hot Rod Association Winter Championships were recorded February 22-23-24 at the Arizona Raceway, Phoenix, Arizona.

The original high speed tape masters were made on a modified Presto 800 2 channel Stereophonic tape recorder. 2 Neumann U48s condenser microphones were placed adjacent to the 1/4 mile strip at the starting line and some 60 feet down strip. Through exanstive listening tests we have concluded that it is this area that provides the greatest amount of dynamic range, channel seperation and stereo depth.

The transfer of the original tape masters to disc was made on a Neumann Automatic Lathe of the latest design using Westrex 45/45 Stereo cutting equipment.

STEREO VERSION ONLY (Note; This recording was made with the competitors traveling from left to right.)

Watch for the arrows below on all competition albums---they will provide you with the proper directional characteristics of the performance recorded.

➡ ➡ ➡ ➡ ➡ ➡ ➡

Recorded by RICHARD I. BLAKE

RECORD CARE

Proper handling of this Fleetwood album will reward the owner with many years of trouble-free listening. The Monophonic (High Fidelity) version of this album may be on either Hi-Fi or Stereo record players. The Stereophonic version should be played on Stereo record playing equipment only. Injury to the groove walls will occur when stereo discs are played on standard high fidelity record players. Always keep record surfaces dust free. To clean, use a slightly damp cloth. Avoid handling groove surfaces by holding the record with the fingers on label and the thumb on the outer edge of the record. Check your needle periodically for wear. A worn needle will damage the groove walls.

Produced by Raymond G. Samora

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CLIFTON RECORDS PRESENTS

REUNION

. . . . A Cool Change



CLIFTON ACAPPELLA SERIES — VOLUME 6
A RONNIE I 1988 PRODUCTION

CLIFTON 1006

REUNION . . . A COOL CHANGE

REUNION

"It's time for a COOL CHANGE", and that's what you'll get with **REUNION** – a five-man contemporary acappella group, with a refreshing approach to acappella music. Their unique style blends the best of R&B, Soul, Pop, Gospel & Doo-Wopp, and their repertoire includes a number of contemporary songs done like no one else has done them before . . . . . like "Cool Change", "Wonderful Tonight", "At This Moment", "Bad Is Bad", "Heart Of Saturday Night" . . . along with a variety of classics like "People Get Ready", "Sea Cruise", and "Chain Gang". Their singular technique makes the group hard to classify – they are a little bit of alot of styles . . . with tight harmony, a strong individual lead, heavy bass and a natural blending of voices.

This entity known as **REUNION** consists of: STEVE SCHMIDT ("SHARKEY"), lead; LOU SPINELLI, first tenor; RON MEYER, tenor; JACK SIMCSAK, baritone; and DENNIS CHERVENAK, bass. In the mid-sixties Steve, Ron, and Dennis sang together in a group called the Chime Times (recordings on Snowflake acappella album) and were reunited in the fall of 1981. Lou and Jack sang with a Central Jersey group, the Memos. Lou has been with REUNION since they started, and Jack joined the group in 1987. [Jack graduated Highland Park High School in the late 60's as an All-American quarterback. After a successful 4 years at Virginia Tech as quarterback and kicking specialist, he was drafted by the Denver Broncos. He also had a short stint with the N.Y. Giants.] The success of a group is dependent upon how the parts fit together . . . and here with REUNION you have a perfect fit!

REUNION hails from the Jersey Shore area, around Seaside Heights, and has been very active in the metropolitan area, from N.Y. to Philadelphia . . . entertaining in clubs and appearing in concerts with such talent as: The Impalas, Jive Five, Earl Lewis & the Channels, Shirley Alston (Shirelles), and the Harptones. They recently appeared on national television on "Showtime at the Apollo" . . . and since the release of their single, "Cool Change" b/w "Wonderful Tonight", the calls for "more, more" were impossible to ignore . . . hence, the album "Cool Change".

So for a real treat, and a "Cool Change", listen to some songs like you've never heard them done before . . . (and you'll probably want "more, more") . . . here is **REUNION** . . . . .

Produced By Ronnie I. at Broadway South Studio
Fairlawn, New Jersey

SIDE A

1. COOL CHANGE (G. Sharrock) . . . Screen Gems Music, BMI 3:32
2. DON'T LET HIM TAKE YOUR LOVE FROM ME (Whitfield-Strong) Jolette Music, BMI 1:42
3. BUFFALO SOLDIER (Barnes; Smith; Lewis) Shelby Singleton Music/Hip Hill Music . . . BMI 3:04
4. BAD IS BAD (H. Lewis) . . . Unichapel Music, BMI 2:29
5. IS THAT THE WAY YOU LOOK? (J. Taylor) Country Roads Music, ASCAP 2:16
6. SEA CRUISE (F. Ford) . . . Ace Music, BMI 1:31
7. CHAIN GANG (Sam Cooke – Charles Cooke) KAGS Music, BMI 1:52
8. PEOPLE GET READY (C. Mayfield) . . . Chi-Sound Music, BMI 2:54

SIDE B

1. WONDERFUL TONIGHT (Clapton) Max Hound Music, BMI 2:25
2. MAN ON MAN (C. Mayfield) . . . Chi-Sound Music, BMI 1:43
3. AT THIS MOMENT (B. Vera) W.B. Music/Vega Cruz Music, ASCAP 2:52
4. LOVE THE ONE YOU'RE WITH (S. Stills) Goldhill Music, BMI 2:08
5. LOOKING FOR AN ECHO (R. Reicheg) Warner Bros. Music, ASCAP 3:15
6. HEART OF SATURDAY NIGHT (Tom Waites) 5th Floor Music, ASCAP 2:01
7. BRING IT ON HOME TO ME (Sam Cooke) KAGS Music, BMI 2:00
8. DON'T IT WANNA MAKE YOU GO HOME (Joe South) Lowery Music, BMI 2:01

All Leads By Steve Schmidt Except "Is That The Way You Look?" which features Lou Spinelli on Lead

REUNION would like to dedicate this, their first album, to their families, friends, fans, Patrick Gaynor, Ronnie I., and U.G.H.A. and thank them all for their support.

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Single debut release from the Album

MUTINY PON DE BANG GAH RANG



SWEET LOVE



SPECIAL CUT

Featuring

DADDY FREDDY

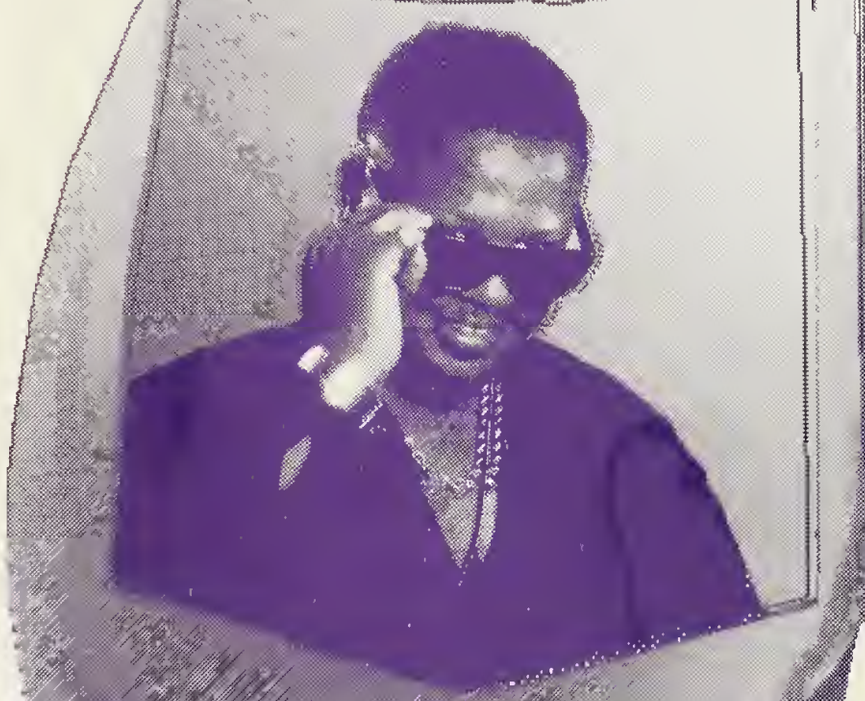
.APPEARING COURTESY OF CHRYSALIS RECORDS

Single Debut Release From the Album

MUTINY PON DE BANG GAH RANG

Sweet Love

ALVIN



SIDE 1

1. SWEET LOVE (3:55) Sweet Mix
Alvin, **Daddy Fre
2. SWEET LOVE (4:
Alvin, **Da
Love Mix

SPECIAL CUT

JR. P



SIDE A

1. SPECIAL CUT (4:01) Special Mix
Jr. P
2. SPECIAL CUT (4:00) Flesh Axe Mix
Jr. P

GRAPHIC ART RANDY HOLLAR

Featuring

DADDY FREDDY

***Appearing courtesy of Chrysalis Records*

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WOS 2016

STEREO FIDELITY

An Original Sound Track Recording

The Samuel Goldwyn

COLUMBIA GUARANTEED HIGH FIDELITY MASTERWORKS LP

Motion Picture Production of

PORGY AND BESS

Todd-AO® Technicolor®



WOS 2016

Twenty-four years and countless miles after its initial production in 1935, *Porgy and Bess* arrived on the motion picture screen in a brilliant translation produced by Samuel Goldwyn. With all its humor and emotion intact, and performed by a splendid cast, *Porgy and Bess* moved into a new medium with a heightened excitement and realism, all underlined by the magnificent music of George Gershwin.

It was a long journey, from the first performance in Boston to the sound stages of Hollywood, with many productions and a triumphant world tour along the way. Even then this great folk opera was beset by troubles when the huge sets for the movie burned in a fire. But at length filming and recording were finished, and the results more than justified the many vicissitudes and the endless care lavished on the production. The power of the libretto, the folk-like poetry of the lyrics, and above all the enduring music were caught in a sweeping panorama of movement and color, and performed by a magnificent cast. Included in this recording are the following selections:

Overture
Summertime
A Woman Is a Sometime Thing
The Wake: Gone, Gone, Gone; Porgy's Prayer
My Man's Gone Now
I Got Plenty o' Nothin'
Bess, You Is My Woman Now
Morning; Catfish Row
Oh, I Can't Sit Down
It Ain't Necessarily So
I Ain't Got No Shame
What You Want with Bess?
Street Cries: Strawberry Woman; Crab Man
I Loves You, Porgy
A Red Headed Woman
Clara, Clara
There's a Boat That's Leavin' Soon for New York
Oh, Where's My Bess?
I'm on My Way

Performances from the Sound Track of

The Samuel Goldwyn Motion Picture Production of

Porgy and Bess

Starring

Sidney Poitier — **Dorothy Dandridge** — **Sammy Davis, Jr.** — **Pearl Bailey**

Music by George Gershwin
Libretto by DuBose Heyward
Lyrics by DuBose Heyward and Ira Gershwin
Music Supervised and Conducted by André Previn
Associate: Ken Darby
Screenplay by N. Richard Nash

and the voice of Robert McFerrin

Directed by Otto Preminger

Distributed by Columbia Pictures

Todd-AO® Technicolor®

The story of *Porgy and Bess*, adapted from DuBose Heyward's novel and DuBose and Dorothy Heyward's play, and written for the screen by N. Richard Nash, is that of a poor crippled beggar living in Catfish Row in Charleston. To this tenement comes Bess, a loose-living woman, with her protector, Crown. In a fight, Crown kills one of the men, and Bess takes refuge from the police with Porgy. Soon she grows to love him for his warmth and kindness, and she is slowly accepted by the neighbor women. However, during a picnic at Kittiwah Island, she is abducted by the evil Crown, but finally eludes him to return to Porgy. A great storm arises, and the inhabitants of Catfish Row are certain Crown has been lost, but he sneaks back, attempting to kill Porgy. Porgy summons his strength and instead kills Crown. When he is taken away by the police, Bess is tempted by Sportin' Life to go to New York with him, and in despair she agrees. But Porgy is released, and returns, looking for her. The neighbors tell him where she has gone, and hopefully he sets out in his goat cart in search of her, willing to travel the thousand miles to find her again.

Porgy is portrayed by the brilliant young actor Sidney Poitier, and Bess by Dorothy Dandridge, with Pearl Bailey appearing as Maria. (Miss Bailey is heard in this recording through the courtesy of Roulette Records.) Sammy Davis, Jr., who acts and sings the role of Sportin' Life in the picture, is not heard in this presentation, due to exclusive recording commitments; the role of Sportin' Life is sung by Cab Calloway (courtesy of RCA Victor Records), who toured extensively in the part. Otto Preminger directed the film, and the music was supervised and conducted by André Previn, whose associate was Ken Darby.

Featuring the Original Sound-Track Performances and Cab Calloway as "Sportin' Life"

THIS COLUMBIA **STEREO** **FIDELITY** RECORDING IS DESIGNED FOR USE ON 33-1/3 RPM STEREOPHONIC REPRODUCERS.

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MI BUENOS AIRES QUERIDO
VOLVER
UNO
NOSTALGIAS
MADRESELVA
ESTA NOCHE ME EMBORRACHO
NIEBLA DEL RIACHUELO
YIRA... YIRA...
SUS OJOS SE CERRARON
ARRABAL AMARGO
FLORIDA
RECUERDO

Terig Tucci
Y SU ORQUESTA

MI BUENOS AIRES



Printed in Chile by RCA

LADO 1 Mi Buenas Aires Querida - Valver - Una - Nastalgias - Madreselva
Esta Nache Me Embarracha

LADO 2 Niebla del Riachuela - Yira . . . Yira . . .- Sus Ojas Se Cerraran
Arrabal Amarga - Flarida - Recuerda

LPM-1593



mi Buenos aires

TERIG TUCCI y su Orquesta

El msestro Terig Tucci, a quien se debe la belleza musical de este Album. nació en Buenos Aires, Argentina. Su primera actividad fue estudiar música en el Conservatorio CESI de Buenos Aires. Ya en calidad de director, estuvo al frente de agrupaciones musicales de gran prestigio en su patria. Por sus incansables estudios, domina con cierta facilidad la Bandola, violîn, piano, viola y guitsrra, además de un instrumento creado por él, que bautizó con el nombre de "laudarpa", mezcla de laud y arpa.

Llegó nuestro artista a los Estados Unidos en 1924 y por el poco dominio del idioma inglés, a pesar de su vasto conocimiento musical, tuvo que trabajar de albsñil. Sin embargo, cuando se encaminó llegó a ocupar posiciones envidiables en nuestro ambient e, destacándose como director de la orquesta de la CBS y posteriormente como director musical de dicha emisora, director musical de la Division Latina Americana de La Voz de las Américas, comentarista musical de la NBC, director de proparmas musicales de la General Electric International y de otros importantes cargos.

Cuando el maestro Terig Tucci grabó su primer disco para la RCA Victor en Nueva York en 1931, el Sr. Cibelli, director artístico, lo tomó por Colombiano y le dió la tarea de hacer varias grabaciones de música de esa nación, lo cual bizo con gran acierto. Después llegó la nueva era del Tsngo. Con Carlos Gardel nuestro valioso "maestro" demostro su gran talento por la música de su origen, llegando a constituirse director musical de todas las películas hechas por el desaparecido astro en los Estados Unidos.

En este valioso Album aparece la más reciente inspiración del maestro Tucci titulada Florida. También tangos tan famosos como Mi Buenos Aires Querido (que eleva en forma reminiscente la inspiración del artista) y Volver de Gardel y Le Pera, así como Nostalgias y Niebla del Riachuelo, tangos del celebrado compositor Juan Carlos Cobián, entre otros de méritos similsres.

IMPORTANTE

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Observe estas indicaciones y alargará así la vida de sus discos obteniendo con ello más horas de grato placer escuchando en su verdadera brillantez y sonoridad tanto sus favoritos "clásicos" como "populares".

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I'll Meet You In Church Sunday Morning

DECCA RECORDS

BILL MONROE

AND HIS BLUE GRASS BOYS

Including: MASTER BUILDER · I FOUND THE WAY
GOING HOME · ON THE JERICHO ROAD



DL 4537

Printed in U.S.A.

DL 4537
LONG PLAY 33⅓ RPM

I'LL MEET YOU IN CHURCH SUNDAY MORNING

BILL MONROE and His Blue Grass Boys

Side One

1. I'LL MEET YOU IN CHURCH SUNOAY MORNING
2. ORIFTING TOO FAR FROM THE SHORE
3. MASTER BUILDER — Wes Martin
4. I FOUNO THE WAY — Reverend L. E. Green-Adger M. Pace
5. WE'LL UNOERSTANO IT BETTER
6. LET ME REST AT THE ENO OF MY JOURNEY

Side Two

1. GOING HOME — Carl Tipton
2. ONE OF GOO'S SHEEP — Wally Fowler
3. WAY DOWN OEEP IN MY SOUL
4. ON THE JERICHO ROAO
5. FARTHER ALONG — Bill Monroe
6. THE GLORY LANO WAY

COVER PHOTO: HAL BUKSBAUM

More than anything else, this Bill Monroe collection of sacred songs is the wonderful stuff memories are made of.

There is probably no experience in adult life like the singing of a sacred song to call hack rare, treasured recollections of childhood, of family, and of tbe place where you first worshipped. Maybe your earliest memories are something like the fellow we once beard tell of the parson of years ago he would never forget: "Brother Wrigbt farmed six days a week and preacbed the Word of God on Sunday. His time-crumpled face had a goodness about it that will be pictured in the frame of my mind always. His average sermon ran from two to three hours...and I remember that as be concluded with an Amen from the congregation, the old pump organ would begin, pulling notes like taffy into a thin, sweet tbread of sound. I reckon our service would include four or five hymns at least, and believe me wben I say that all the rehearsed cboirs and choruses in the world will never sound as heautiful as did the singing of that small congregation."

Sucb are the recollections, tender and touching, of one of the home-folksiest pbilosopbers of our time, Cottonseed Clark, wbose conversation is studded with memory magic for all who bave sbared the experience of being brougbt up on the farm or in a wide-place-in-the-road country town.

As everybody knows, Bill Monroe's own "bringin'-up" was that sort. And we feel it is to his great credit that tbe principles learned in a white clapboard chapel near Rosine, Ky., where be first sang for an audience other than his own family, still govern and guide the life he lives today. Even hack then, with Bill's tenor a good many years from maturing into the fascinating quality which bas made him unique among singers, talk around the countryside was that the Monroe young'un would sure enough be a joy to hear someday. But little did they realize, those neighhors and friends and shirttail cousins who knew and liked the whole Monroe hrood of eight brothers and sisters, that an audience in vast Carnegie Hall would one day rise to its feet in an ovation for the man whose presentation of inspirational song has scarcely varied over a career of more tban thirty years.

Few artists have bad anything like the influence of Bill Monroe in creating an all-American acceptance for a kind of music that is so richly entwined with the strength of faith that brought pioneers through the most barrowing of exploits to mold the strongest nation this world bas ever known.

You bave a rare experience in store, listening to Bill and the Boys' *I'll Meet You In Church Sunday Morning.* We of Decca think you'll discover it to be a collection of songs that you'll *live,* as well as listen to. See if it isn't really, as we said at the beginning, the wonderful stuff of which memories are made. Memories of cbildhood, of family, and of the bumble house of worship wbere your enduring faith first took sbape.

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Blue Ridge Mountain Blues • Columbus Stockade Blues • There Was Nothing We Could Do • I Was Left On The Street • Big Sandy River • Cheap Love Affair • How Will I Explain About You • Forgy River • Careless Love • I'm So Lonesome I Could Cry • Baker's Breakdown • When The Bees Are In The Hive
DL 4382
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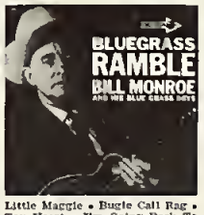
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DL 8731

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DL 74080 (Stereo)

BLUEGRASS RAMBLE • BILL MONROE AND HIS BLUE GRASS BOYS



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DL 74268 (Stereo)

I SAW THE LIGHT • BILL MONROE



I Saw The Light • I'll Meet You In The Morning • Life's Railway To Heaven • Lord, Lead Me On • Wayfaring Stranger • A Beautiful Life • Precious Memories • House Of Gold • I've Found A Hiding Place • Jesus Hold My Hand • I Am A Pilgrim • Lord, Build Me A Cabin In Glory.
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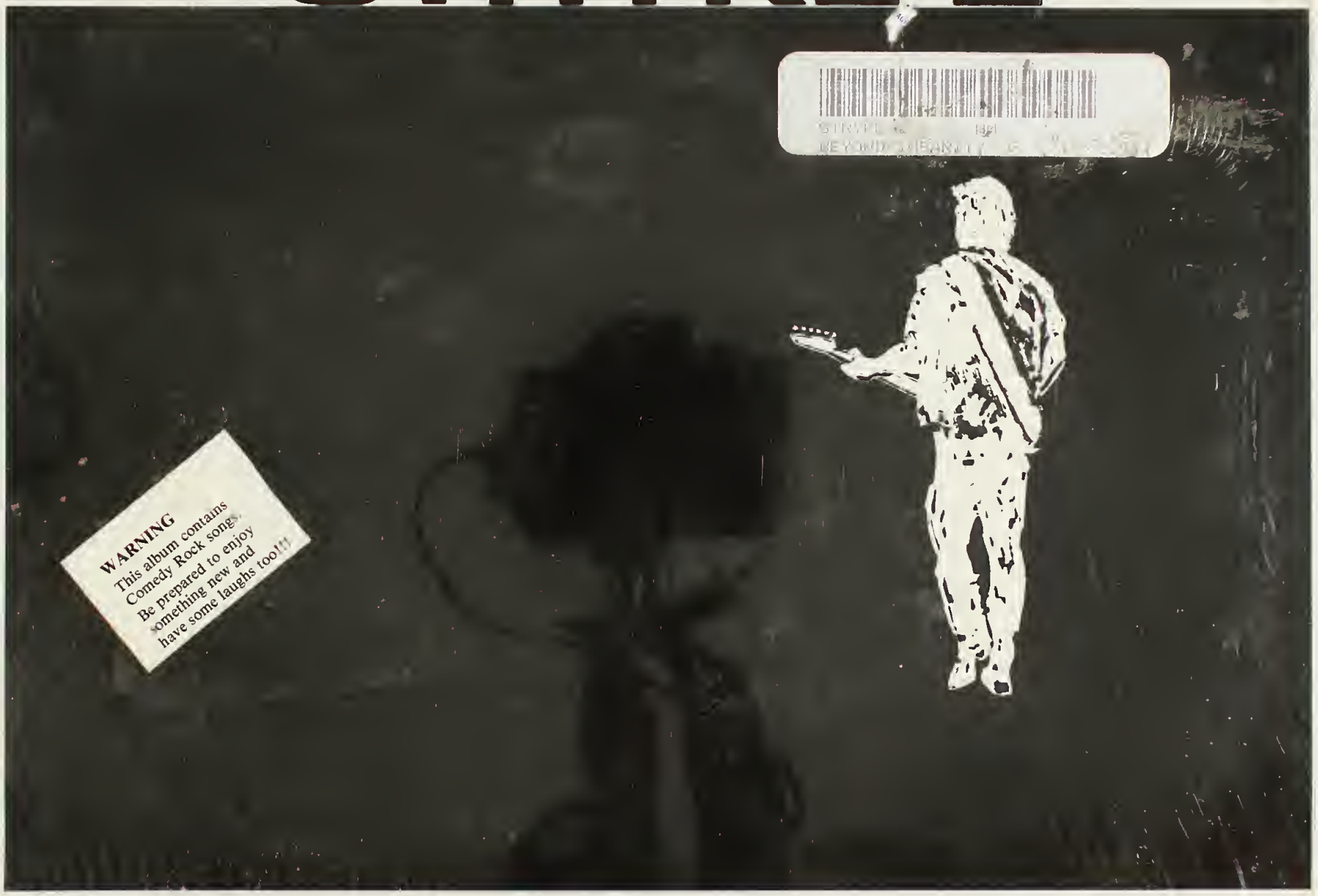
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Bass Guitar, Lyrics & Music,
Backing Vocals

RICK BRUCKMAN
All Lead Vocals,
Backing Vocals

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SPECIAL THANKS

God, Michael & Rebecca Bartolo, Mr. & Mrs. Foley, Mr. & Mrs. Bruckman, all of our relatives & friends, Brian Mahoney, Benny Martin, Darren Hamedl, Johnny Savage, Stephanie Isaacs, Debbie, Ronnie & Shannon Miller, Denise & Ray Henry, Bob & Rich O'Neill, Ken Demitus, Dan Pineiro, Charlie Bruckman, Jill, Vic, Bob, Richie Brack, Amy Godlewski, Daye Campos, Connie Kalapos, Robert Sweet, Stryper, John Bongiovi, Sr. (hair design), Bon Jovi, Jody Ovsiew, Dear Mr. Lee, Britny Fox 7-3-88, Blood Feast (Kevin Kuzma), Liege Lord (Matt Vinci), Dennis Diken & Family, The Smithereens, Keith Hughes, Tom Keifer, Pat Stopford, Tonya Westman, Donna Roche, Ilene Brown, Piero's Music (Lou), Larry Bird, Mary Lou Retton, John Reichart, Mr. & Mrs. Peavey, Bob Ziobro & Creative Video Productions, Mike Sabatini, All in Carteret, Bayonne and to all the former members of "Cypress", thanks for all of the good times and memories. Thank **You** for buying the album and staying behind us from the start.

This album is dedicated to our families and friends who never gave up on us and for all their help, love and money too!!
Our greatest thanks go to God who makes all good things possible.

All of Gene Foley's guitars are serviced & repaired exclusively at Richie's Guitar Repair, Carteret, N.J. By Mr. Richie Brack.

Produced By: Michael Bartolo
Engineered By: Michael Bartolo
Recorded In: Philadelphia, P.A.
Drum Tracks By: Bartolo/Foley
Lyrics By: Gene Foley
Music By: Gene Foley & Michael Bartolo

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Tha Daap Daap Sound

Hush now baby made a start
There's a jewel in your heart
And a star that shines for you
Watching everything you do
Don't you cry though it may seem
You were born into a dream
There's another race to run
You were not tha only one
Standing in the morning sun
Waiting though it had begun
May you never run aground
Or fall into the deep deep sound
Stormy weather turns to blue
Here's a song to take with you



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MERCURY STEREO SR 60874

LOS CHAVALES De ESPAÑA

Mercury RECORDS

spanish fire



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Stirring Musical Visions of Spain

For many concert-goers, guitarist Andrés Segovia epitomizes the grandeur of Spanish classical music. For others, the astonishing facility of guitarist Carlos Montoya reflects the power and glory of flamenco tradition, the heated, improvised, irresistible folk side of Spanish music. Millions of listeners, in all parts of tbe world, turn to one inimitable group—Los Chavales de Espana—for the personification of Spanish popular music. No other single organization has done as much to bring the flavor and style of Spanish popular music to many continents as have Los Chavales de Espana.

Formed in Barcelona in 1940 by 11 versatile musicians who met at that city's Conservatory of Music, the group has gone on to beadline in supper clubs from coast-to-coast in the U. S., in addition to making spellbinding appearances in Canada, Europe and throughout Latin America. Renowned for their artistry, the members of the musical eleven sing in a dozen languages, play a total of 26 instruments and dance expertly—all without the use of a single written arrangement. Their scores (more than 400, most of them created by Jose Jimeno and Manolo Palos) are committed to memory, a remarkable feat considering the precise stage movements and intricate musical effects the group so smoothly achieves.

A few press notices indicate the success of Los Chavales. George O'Rourke, writing in the *Miami Herald*, noted: "Here is a flawless demonstration of quality entertainment that you'll find hard to believe in the telling. You'll bave to go, see, hear and be conquered by its magic yourself. Here are eleven polisbed men from the Iberian peninsula, colorfully costumed, who have mastered every orcbestral instrument the better to give you Spanish music as you've never beard it before." Summing up the reaction of many reviewers was the *New York Times'* drama critic Brooks Atkinson, who termed the performance of Los Chavales "a triumph of style."

In its versatility, apparent throughout this album, in its devotion to memorable melodies and fascinating rhythms, equally vivid here, and in its consistently good taste, the group reflects a rare concern for quality showmanship and emerges as one of the most impressive examples of undistilled artistry in the entertainment world today.

Arranger (except "Flamenco Twist")—Manolo Palos, Alto Sax Solos—Jose Luis De Los Arcos, Guitar Solos—Juan De La Matta, Trumpet Solos—Jose Jimeno, Dance Solos—Jose Lopez.

Hal Mooney, Mercury Recording Director
Recorded: Fine Recording—New York
Engineer: Bob Fine

Vendor
Mercury Record Corporation

Printed in U.S.A.

AY, AY, AY
(Freire), MRC Music, Inc., (BMI) . . . 2:22
The spirited rendition of this familiar theme naturally begins with the matched sound of throbbing guitar and clicking castanets. General solo segments are tossed around, then springing to a zestful unison close.

LA MARCHA DE CADIZ
(E. Garcia-Alvarez, A. Paso Cano, R. Estelles & J. Valverde), Sociedad General De Aytores De Espana, (BIEM) . . . 1:55
The stirring military motif becomes a pulsating command in the hands of Los Chavales.

DOCE CASCABELES
(R. Freire & Solano Cabello), Morro Music Corp., (BMI) . . . 2:46
Wit dominates this horsy by-play. Chimes and brass are joined by jingling bells, balanced by the firmly paced reeds. A trumpet, belonging to Los Chavales virtuoso Jose Jimeno, is heard and followed by tbe strings. Jimeno rides off accompanied by bells and woodwinds to bring this song to a close.

AMOR
(Ricardo Lopez Mendez), Peer International Corporation, (BMI) . . . 2:16
This refrain, popular in America for several decades, is tastefully interpreted by Los Chavales.

TE SIGO ESPERANDO
(Manolo Palos), Peer International Corporation, (BMI) . . . 2:38
Los Chavales turn balladic for this lovely refrain. The alto sax of Jose Luis de Los Arcos opens over a firm foundation of rhytbm.

DANZA CASTELLANA
(Manolo Palos), Peer International Corporation, (BMI) . . . 1:59
The reeds begin this compelling strut, exchanging thoughts with tbe brass. The castanets join the reeds, paving the way for the brass. Woodwinds and accordion move along, with the brass punctuating. The guitar is beard briefly before tbe brass and xylophone-and-reeds chat. The brass, xylophone and accordion are beard on the way to the finish.

FLAMENCO TWIST
(Manolo Palos & Julio Gutierrez), Peer International Corporation, (BMI) . . . 3:20
Bringing contemporary U. S. dance sounds to Spain is the mission of Los Chavales in this amalgam: Moody and moving.

LA MORENA DE MI COPLA
(Carlos Castellanos & Jofre Villegas), Peer International Corporation, (BMI) . . . 1.48
The strings weave their spell as the rhythm section contributes its pulsation. Tbe saxes and strings collaborate with the brass and tambourine, opening a path for the xylophone and rhythm. The saxes and brass converse, then the tambourine returns to pave the way for the rapid unison close.

VIOLETERA (Who'll Buy My Violets)
(Padilla), MRC Music, Inc., (BMI) . . . 2:39
The haunting theme that Charlie Chaplin used so effectively in the film *City Lights* becomes decidedly contemporary in this treatment by Los Cbavales.

ESCANDALO
(R. Fuentes & R. Cardenas), Peer International Corporation, (BMI) . . . 2:05
Brass and percussion provide the introduction and main tbeme; the accordion and trombone have their say, then the vibes join in. A unison passage leads to a piano, saxes exchange, with the drums pounding alluringly. Brass and saxes bave tbeir dialogue, before the vibes, accordion, and flute lead to the wind-up.

NOCHE DE RONDA
(Maria Teresa Lara), Peer International Corporation, (BMI) . . . 2:32
Another familiar, gently flowing melody opens with the dancer and drums leading to the trumpet solo. The flutes, reeds and alto sax alternate with the moving brass. After an alto solo, the trombones have their say, as do the guitar, reeds and brass. The dancer hoofs it appropriately, with the guitar accompanying. A brass shout calls a halt to the proceedings.

VIVA MADRID
(M. Palos & S. Morera), Gallery Music Corp., (BMI) . . . 1:58
A lively salute to a favorite city, *Viva Madrid* opens in lively fashion, with a hurdy-gurdy sound.

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ED "Archie" GARDNER

"Two Top Gruskin"

PART I.

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ED "Archie" GARDNER

with NIGEL BRUCE

"Flatbush on the Thames"

PART 2.

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ED "Archie" GARDNER

with NIGEL BRUCE

"Flatbush on the Thames"

PART I.

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ED "Archie" GARDNER

"Two Top Gruskin"

PART 2.

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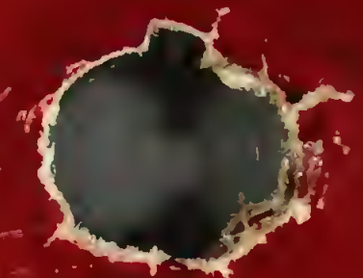
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I ALMOST LOST MY MIND

(Hunter)

PAT BOONE

with Orchestra

Ultra High Fidelity

5-56


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Ridgeway Music Corp.
BMI
Time 2:25
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MB9158
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(Glasser-Boldi)
PAT BOONE
with Orchestra
Ultra High Fidelity
5-56


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MY DIDN'T IT RAIN
(C. C. Mouren)
DE VERNE MULLEN
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CRAZY WORDS, CRAZY TUNE
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HONEY DUKE AND HIS UKE
MANUFACTURED BY BELL RECORD CORPORATION


BELL
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491—B
Novelty Solo
AIN'T SHE SWEET
(Yellen-Ager)
HONEY DUKE AND HIS UKE
MANUFACTURED BY BELL RECORD CORPORATION



COLUMBIA
NONBREAKABLE

1

MJV 84-1

HERE COMES SANTA CLAUS
(Down Santa Claus Lane)
Vocal with Instrumental Acc.
-Autry-Haldeman-
GENE AUTRY
with Vocal Group
90088-V
(HCO 2587)



COLUMBIA
NONBREAKABLE

2

MJV 84-2

HE'S A CHUBBY LITTLE FELLOW

-Autry-Haldeman-

Vocal

GENE AUTRY & The Pinafores
with Orchestral Acc.

90088-V
(HCO 3811)



"HIS MASTER'S VOICE"

Reg U S Pat Off Made Marca Industrial Registrada

Victor

75c. in U. S. A.

Laughing Song
with orchestra

Yaller Gal

(Darky Comedy)

Billy Golden

16164–A

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"HIS MASTER'S VOICE"

Reg U S Pat Off M de F. Marca Industrial Registrada

Victor

75c. in U. S. A.

Bowery Dialect Specialty with orchestra

"Pals"

Ada Jones–Len Spencer

16164–B

VICTOR TALKING MACHINE CO. Camden, N.J.

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AWARDED FIRST PRIZE BUFFALO, ST. LOUIS AND PORTLAND EXPOSITIONS



HIS MASTER'S VOICE

REG. U.S. PAT. OFF.

VICTOR RECORD

YANKEE TALK

Uncle Josh at the Dentist

Cal Stewart

5282

VICTOR TALKING MACHINE CO

CAMDEN N J

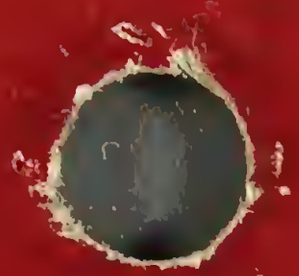
Patented


A Gateway
TOP TUNE
8562
HILLBILLY
NO, I DON'T BELIEVE I WILL
DELBERT BARKER
1101
GATEWAY RECORDS. CINCINNATI. OHIO


A Gateway TOP TUNE
8563
HILLBILLY
HEARTS OF STONE
DELBERT BARKER
1101
GATEWAY RECORDS. CINCINNATI. OHIO

HONKY TONK HITS

Waldorf Record Corp. Harrison, N. J.



S-1-A 78 RPM

SORRENTO
SANTA LUCIA
O SOLE MIO
BICYCLE BUILT FOR TWO
THE BOWERY
THE SIDEWALKS OF NEW YORK

KNUCKLES O'TOOLE
also known as
KEYBOARD KINGSTON

HONKY TONK HITS

Waldorf Record Corp. Harrison, N. J.

S-1-B 78 RPM

STROLLING THROUGH THE PARK ONE DAY
WAIT 'TIL THE SUN SHINES NELLIE
MY PONY BOY
IN MY MERRY OLDSMOBILE
HARRIGAN
IT'S A GRAND OLD FLAG
YANKEE DOODLE BOY

KNUCKLES O'TOOLE
also known as
KEYBOARD KINGSTON

COPYRIGHT



"HIS MASTER'S VOICE"

Reg.U.S.Pat.Off., M.de F., M. nd.Rgtrda. Nos.4176 y 4180, 1 de Febrero, 1904.

Victor

75c. in U. S. A.

Male Quartet
with orchestra

You're a Dangerous Girl

(from "Robinson Crusoe, Jr.")

(Grant Clarke–Jimmie V. Monaco)

Avon Comedy Four

18088–A

VICTOR TALKING MACHINE CO. Camden, N.J.

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"HIS MASTER'S VOICE"

Reg.U.S.Pat.Off., M.de F. M.Ind.Rgtrda.Nos.4176 y 4180,1 de Febrero,1904.

Victor

75c. in U. S. A.

Male Quartet
with orchestra

I'm Going Way Back Home and Have a Wonderful Time

(Jerome-Schwartz)

Avon Comedy Four

18088-B

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SEE CONDITIONS.

NO LICENSE IS GRANTED IF THE RECORD IS NOT DELIVERED IN THE ENVELOPE CONTAINING SAID CONDITIONS.

VICTOR TALKING MACHINE CO. Camden, N.J.



"HIS MASTER'S VOICE"
REG. U. S. PAT. OFF. MARCA REGISTRADA

BLUEBIRD

B-10436-A

SCATTER-BRAIN—Fox Trot

(Burke-Keene-Bean-Masters)

Freddy Martin and his Orchestra

Vocal refrain by Glen Hughes

LICENSED BY MFR. UNDER U.S. PATS. 1625705, 1637544, 2130239, RE-16588 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES. MANUFACTURER & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE. SEE DETAILED NOTICE ON ENVELOPE.

RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.


"HIS MASTER'S VOICE"
REG. U. S. PAT. OFF.
BLUEBIRD
B-10436-B
A PENTHOUSE FOR RENT—Fox Trot
(Abner Silver—Mary Schaefer)
Freddy Martin and his Orchestra
Vocal refrain by Bill Stoker
LICENSED BY MFR. UNDER U.S. PATS. 1,657,544, 2,130,234, RE-16,578 & RE-16,580 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES.
MANUFACTURER & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE. SEE DETAILED NOTICE ON ENVELOPE
RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.


Etna
RECORDS
ET 5002 A
Polka
STELLA
(N. Paone)
ETNA ORCHESTRA
1255
MFD BY ETNA RECORDING CO. INC • NEW YORK N.Y.


Etna
RECORDS
ET 5002 B
Mazurka
LUNA
(N. Paone)
ETNA ORCHESTRA
1256
MFD BY ETNA RECORDING CO. INC. • NEW YORK, N.Y.


TRADE
La Belle.
MARK
La Belle
PRICE 85 CENTS
Duet
FIRST WALTZ
A. L. 5075
MADE IN U.S.A.
LA BELLE PHONOGRAPH CORPORATION - NEW YORK - N.Y.


TRADE
La Belle.
MARK
La Belle
PRICE
85 CENTS
Accordion Duet
SELECTIONS FROM "FAUST"
A. L. 5075--
MADE IN U.S.A.
LA BELLE PHONOGRAPH CORPORATION - NEW YORK - N.Y.


Columbia
Columbia Records
Grafonola
COLUMBIA
LY
Price in U. S., 85c.
Price in Canada, 90c.
Tenor Solo
Orchestra Accompaniment
TAKE ME BACK TO THAT ROSE COVERED SHACK
(Jenter and Ayer)
Sung by LEWIS JAMES
A2666
78076
COLUMBIA GRAPHOPHONE COMPANY
PATENTED IN THE UNITED STATES AND FOREIGN COUNTRIES
PATENTED IN THE UNITED STATES AND FOREIGN COUNTRIES
BY THE COLUMBIA GRAPHOPHONE COMPANY
BY THE COLUMBIA GRAPHOPHONE COMPANY
SOLE OWNER OF THE FOLLOWING U.S. LETTERS PATENT: DEC. 10, 1901, NOV. 25, 1902, JAN. 2, 1906, FEB. 11, 1908, AUG. 11, 1908, NOV. 30, 1909; OTHER PATENTS PENDING


Columbia Records
Grafonola
COLUMBIA
LY
Price in U. S., 85c.
Price in Canada, 90c.
Tenor Solo
Orchestra Accompaniment
DON'T YOU REMEMBER THE DAY
(Hess)
Sung by
LEWIS JAMES
A2666
78009
COLUMBIA GRAPHOPHONE COMPANY
PATENTED, MADE UNDER ONE OR MORE OF THE FOLLOWING
PATENT: DEC.10.1901, NOV.25,1902 JAN.2,1906
AUG.4,1908, NOV.30,1909; OTHER PATENTS PENDING.


FULL-RANGE
RECORDING
Brunswick
MADE IN U.S.A - NOT LICENSED FOR RADIO BROADCAST
(B 19690)
Fox Trot
CROSS COUNTRY HOP
-Will Hudson-
HUDSON - DELANGE
ORCHESTRA
7743
U.S. PATENT 1,637,544
M. DE F. MARCA INDUSTRIAL REGISTRATA
© BRUNSWICK RECORD CORP.


Brunswick
MADE IN U.S.A - NOT LICENSED FOR RADIO BROADCAST
(B 19689)
Fox Trot
GRAB YOUR PARTNER AND SWING
-Will Hudson-Irving Mills-
HUDSON - DELANGE
ORCHESTRA
7743
U.S. PATENT 1.637.544
M. DE F. MARCA INDUSTRIAL REGISTRATA
© BRUNSWICK RECORD CORP.



BELL

REG. U.S. PAT. OFF.

436—A

Fox trot

IN A LITTLE GARDEN

(Whittemore & Iula)

ROSELAND DANCE ORCHESTRA

MANUFACTURED BY BELL RECORD CORPORATION



BELL

REG. U.S. PAT. OFF.

436—B

Fox-trot

CHICK CHICK CHICKEN

(Holt-McChee-King)

ROSELAND DANCE ORCHESTRA

MANUFACTURED BY BELL RECORD CORPORATION


MANUFACTURED BY CAPITOL RECORDS, INC. • U.S.A.
LICENSED BY AMA MANUFACTURER ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES. MANUFACTURER AND ORIGINAL PURCHASER AGREE THIS RECORD SHALL NOT BE RESOLD FOR PLAYING PURPOSES
Capitol
REG. U. S. PAT. OFF.
(3945)
Y
Vocal By
Deuce Spriggens
SUNFLOWER
(Mack David)
DEUCE SPRIGGENS
With Tex Williams' Orchestra
15405


MANUFACTURED BY CAPITOL RECORDS, INC. U.S.A.
LICENSED BY MANUFACTURER ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES. MANUFACTURER AND ORIGINAL PURCHASER AGREE THIS RECORD SHALL NOT BE SOLD OR USED FOR ANY OTHER PURPOSE
Capitol
REG. U. S. PAT. OFF.
(3946)
Z
Vocal By
Deuce Spriggens
And Chatter With
Tex Williams
RED HOT MAMA
(Deuce Spriggens-Margaret Taylor)
DEUCE SPRIGGENS
With Tex Williams' Orchestra
15405


BEACON
REG. U.S. PAT. OFF.
UNBREAKABLE
(Under Normal Use)
9139
(DA-150)
BMI
DON'T CRY, LITTLE GIRL!
(Virginia Walsh)
DICK TODD
And The Song Spinners
With Orchestral Accompaniment
Published by
Beacon Music Co., N. Y.
MFD. AND SOLD UNDER LICENSE BY BEACON RECORD CO., N. Y. C. (MFR.) ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES • ESSENTIAL PURPOSE
THIS RECORD SHALL NOT BE RESOLD FOR ANY OTHER PURPOSE AND ORIGINAL PURCHASER AGREES


BEACON
REG. U.S. PAT. OFF.
UNBREAKABLE
(Under Normal Use)
9139
(DA-151)
ASCAP
NIGHTY-NIGHT
(Joe Davis)
DICK TODD
And The Song Spinners
With Orchestral Accompaniment
Published by
JOE DAVIS, N. Y.
LICENSED BY BEACON RECORD CO., N. Y. C. (MFR.) ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES
MANUFACTURER AND ORIGINAL PURCHASER AGREES THIS RECORD SHALL NOT BE RESOLD FOR ANY OTHER PURPOSE


DECCA
SAMPLE COPY- NOT FOR SALE
MANUFACTURED BY
RDS, INC. NEW YORK U.S.A.
Vocal
With Chorus
And Orchestra
Vinrob Music Co.
Time 2:49 (ASCAP)
WHY DO I CRY?
(Norman Gimbel-Bill Darnel)
BILL DARNEL
With
Orchestra And Chorus
Directed By BOB AUSTIN
28505
(83596)
(2:49)


DECCA
SAMPLE COPY; NOT FOR SALE
REG. U.S. PAT. OFF.
MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.
Leeds Music Corp.
Time 2:40 (ASCAP)
Vocal
With Chorus
And Orchestra
I MISS YOU SO
(Jimmy Henderson-Bertha Scott-Sid Robin)
BILL DARNEL
With
Orchestra And Chorus
Directed By BOB AUSTIN
28505
(83595)
(2:40)


AL
B-37-1
SAM
NOT FOR SALE
MANUFAC.
RECORDS, INC., NEW YORK, U.S.A.
a subsidiary of DECCA RECORDS, Inc.
60367
(L 5970)
Gale & Gayles Inc.
Time 2:56 (BMI)
BETWEEN TWO TREES
(Virginia Walsh-Ted Johnson)
HARRY BABBITT
Vocal
With Orchestra Directed By
George Cates
(2:56)
156
MADE IN U.S.A.


SAMPLE
NOT FOR SALE
B-37-1
MANUFACTURED
RDS, INC., NEW YORK, U.S.A.
A Subsidiary of DECCA RECORDS, INC.
60367
(L 5912) ★
Pickwick Music Corp.
Time 2:53 (ASCAP)
MY DEAR ONE
(Bernie Grossman-Guy Lombardo-Arthur Sizemore)
HARRY BABBITT
Vocal
With The Mellomen
And Orchestra Directed By
George Cates
(2:53)
156
MADE IN U.S.A.

DECA®

REG. U.S. PAT. OFF. MARCA REGISTRADA : MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

JIMMY DURANTE

(IN PERSON)

AT THE PIANO

DL 8884
MG 6964

SIDE 1

1. YOU GOTTA START OFF EACH DAY WITH A SONG (J. Durante)
2. MAD BIRD MELODY (Toodle De Doo) (J. Durante)
3. I WANT A GIRL (Just Like The Girl That Married Dear Old Dad) (Harry Von Tilzer-Will Dillon)
4. INKA DINKA DOO (Ben Ryan-J. Durante)
5. YOU MADE ME LOVE YOU (I Didn't Want To Do It) (James V. Monaco-Joe McCarthy)
6. CAROLINA IN THE MORNING (W. Donaldson-G. Kahn)

LONG PLAY 33⅓ RPM

DECCA

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

JIMMY DURANTE

(IN PERSON)

AT THE PIANO

DL 8884
MG 6965

SIDE 2

1. BY THE LIGHT OF THE SILVERY MOON (G. Edwards-E. Madden)
2. TAKE AN "L" (Jimmy Durante)
3. SHINE ON HARVEST MOON (J. Norworth-N. Bayes)
4. THE BEST THINGS IN LIFE ARE FREE (B. G. DeSylva-Lew Brown-Ray Henderson)
5. IDA, SWEET AS APPLE CIDER (Eddie Leonard)
6. GOOD NIGHT (J. Durante-Jackie Barnett)

LONG PLAY 33⅓ RPM

CHOCOLATE ST☆R

Records

1001 Broadway, Camden, N.J.

GEE DEE
(© 1979 G. Davis, BMI-5:18)

LAST NIGHT
(© 1979 G. Davis, BMI-3:59)

STAY WITH ME
(© 1976 G. Davis, BMI-4:52)

THE TIME FOR LOVE IS NOW
(© 1979 G. Davis-J. Fowler, BMI-2:44)

CS 1554-A
33⅓ rpm-STEREO
Produced by
GARY DAVIS
and his Professor
1982



CHOCOLATE ST☆R
Records
1001 Broadway, Camden, N.J.



GOT TO GET YOUR LOVE
(© 1979 G. Davis-J. Fowler, BMI-3:53)

SUPER JAKE
(© 1980 G. Davis, BMI-3:52)

THE PROFESSOR HERE
(© 1980 G. Davis, BMI-4:10)

THE POP
(© 1982 C. Star, BMI-3:59)

CS 1554-B
33⅓ rpm-STEREO
Produced by
GARY DAVIS
and his Professor
1982


SUNSHINE
THE MOVEMENT
SUN 12821A
Scully Music ASCAP
45 RPM STEREO
Play Loud!
7 4906-70008-1 2
"BOUNCE"
(AJ Mora-Richard Vission-Carl Gilkey)
POWER TOOLS MIX 4:50
TEMPO TRIP MIX 4:43
Produced by Walter "Kandor" Kahn & The Movement
Programmed & Arranged by AJ & Humpty
Rap performed by Hazze
Vocals by Miranda
℗ © 1994 SUNSHINE ENTERTAINMENT CORP.
SUNSHINE ENTERTAINMENT - HOLLYWOOD, CALIFORNIA USA - Phone (213) 465-5050 - Fax (213) 466-1629


SUNSHINE
THE MOVEMENT
SUN 12821B
Scully Music ASCAP
45 RPM STEREO
Play Loud!
7 4906-70008-1 2
"BOUNCE"
(AJ Mora-Richard Vission-Carl Gilkey)
DEEP DOME DUB 4:00
PROGRESSIVE 6.6 MIX 5:10
NRG MIX 3:00
Produced by Walter "Kandor" Kahn & The Movement
Programmed & Arranged by AJ & Humpty
Rap performed by Hazze
Vocals by Miranda
℗ © 1994 SUNSHINE ENTERTAINMENT CORP.
SUNSHINE ENTERTAINMENT - HOLLYWOOD, CALIFORNIA USA - Phone (213) 465-5050 - Fax (213) 466-1629

GIMME BACK MY BULLETS
LYNYRD SKYNYRD

MCA RECORDS

MCA-1617
MCA 872

SIDE ONE

1. GIMME BACK MY BULLETS 3:28 BMI
(Gary Rossington-Ronnie Van Zant)
2. EVERY MOTHER'S SON 4:56 BMI
(Allen Collins-Ronnie Van Zant)
3. TRUST 4:24 BMI
(Allen Collins-Gary Rossington-Ronnie Van Zant)
4. I GOT THE SAME OLD BLUES 4:08 BMI
(J.J. Cale)

PRODUCED BY TOM DOWD

℗ 1976 MCA RECORDS, INC.

©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


GIMME BACK MY BULLETS
LYNYRD SKYNYRD
MCA RECORDS
MCA-1617
MCA 873
SIDE TWO
1. DOUBLE TROUBLE 2:48 BMI
(Allen Collins-Ronnie Van Zant)
2. ROLL GYPSY ROLL 2:49 BMI
(Allen Collins-Gary Rossington-Ronnie Van Zant)
3. SEARCHING 3:18 BMI
(Allen Collins-Ronnie Van Zant)
4. CRY FOR THE BAD MAN 4:48 BMI
(Gary Rossington-Allen Collins-Ronnie Van Zant)
5. ALL I CAN DO IS WRITE ABOUT IT 4:14 BMI
(Allen Collins-Ronnie Van Zant)
PRODUCED BY TOM DOWD
℗ 1976 MCA RECORDS, INC.
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

UNIVERSAL LOVE

The Larks
Unbelievable

STEREO
33 1/3 RPM

A003
SIDE 1

1. IT'S UNBELIEVABLE (with Jackie Marshall)
2. FABULOUS CARS & DIAMOND RINGS (with Jackie Marshall)
3. FOR THE LOVE OF MONEY (with Jackie Marshall)
4. LET'S DRINK A TOAST (with Jackie Marshall)
5. THERE IS A GIRL (with Jackie Marshall)
6. HEAVEN ONLY KNOWS (with Cleopatra)
7. KEEP ON FORGETTING* (with Jackie Marshall)
8. LOVE ME TRUE (with Jackie Marshall)
9. DEDICATED TO YOU (with Barbara Mason)

*previously unreleased

Manufactured by: Universal Love Records, 117 South Wycombe, Lansdowne, PA. 19050


UNIVERSAL LOVE
The Larks
Unbelievable
STEREO
33 1/3 RPM
A003
SIDE 2
1. BOTTOM OF MY HEART (with Vivian McDougal)
2. RAIN (with Vivian McDougal)
3. GROOVIN AT THE GO GO (with Vivian McDougal)
4. FABULOUS CARS & DIAMOND RINGS (2nd Version) (with Jackie Marshall)
5. ANOTHER CHANCE (with Vivian McDougal)
6. I NEED SOMEBODY TO LOVE (with Phyllis Smith)
7. WITHOUT YOU BABY (with Irma)
8. IT'S UNBELIEVABLE (with Vivian McDougal)
9. DON'T CRY (with Irma)
Manufactured by: Universal Love Records, 117 South Wycombe, Lansdowne, PA. 19050

GLOBAL PACIFIC

Jordan DeLaSierra
Valentine Eleven

Z 40730
AL 40730

SIDE 1

℗ 1988 CBS Records Inc.

1. VALENTINE ELEVEN
J. DeLaSierra—(BMI) 5:14
2. ABI YO-YO: THE BEST OF ALL WORLDS
J. DeLaSierra—(BMI) 4:30
3. SOFT SPIN
J. DeLaSierra—(BMI) 5:43
4. NIMBU-PANI: THE LEMON-WATER SONG
J. DeLaSierra—(BMI) 5:18

GLOBAL PACIFIC

Jordan DeLaSierra
Valentine Eleven

Z 40730
BL 40730

SIDE 2

℗ 1988 CBS Records Inc.

1. JUNGLE OF LOVE
J. DeLaSierra—(BMI) 5:37
2. HYMN TO THE WORLD INDIAN
J. DeLaSierra—(BMI) 5:33
3. FIRST LOVE
J. DeLaSierra—(BMI) 4:00
4. LONG-DISTANCE MESSENGER
J. DeLaSierra—(BMI) 6:11


FORTUNA
DOIN' THE TWIST
STEREO
TLPS 990 A
33⅓ R.P.M.
1—SHORTNIN' BREAD
2—DARKTOWN STRUTTERS BALL
3—TAKE ME OUT TO THE BALL GAME
4—DOWN YONDER
5—DON'T FENCE ME IN
6—YOU ARE MY SUNSHINE
FORTUNA RECORDS, INC., MT. VERNON, N. Y.



FORTUNA

DOIN' THE TWIST

STEREO

TLPS 990 B

33⅓ R.P.M.

1—FIVE FOOT TWO
2—HONEY, OH BABY MINE
3—THIS LITTLE LIGHT OF MINE
4—SCHOOL DAYS
5—POLLY WOLLY DOODLE ALL DAY
6—TWISTER'S BLUES

FORTUNA RECORDS, INC., MT. VERNON, N. Y.



D1-72936
(D1-1-72936)

SIDE ONE

LOUIS BELLSON and EXPLOSION

NOTE SMOKING

Sambandrea Swing • 5:05
(Don Menza) Rodon Music/ASCAP

Oustling • 3:49
(Ian McDougall, arranged by Sammy Nestico)
White Rock Music/BMI

I Can't Get Started • 3:49
(Vernon Duke and Ira Gershwin, arranged by
John Bambridge) Chappell & Co. Inc./ASCAP

Odyssey in Rhythm • 4:43
(George Romanis) Sinamor Parthenon/BMI

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RECORDS

D1-72936
(D1-2-72936)

SIDE TWO

LOUIS BELLSON and EXPLOSION

NOTE SMOKING

Don't Get Around Much Anymore • 4:06
(Duke Ellington and Bob Russell, arranged by Tommy Newsom) Harrison Music/Robbins Music (U.A.)/ASCAP

Spitfire • 3:00
(Louis Bellson, arranged by John Bambridge) M.U.S.I.C./ASCAP

Picture IV • 4:12
(Gordon Goodwin) M.U.S.I.C./ASCAP

Skin Deep • 5:00
(Louis Bellson) Tempo Music/ASCAP

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RESERVADOS TODOS LOS DERECHOS · PROHIBIDA LA REPRODUCCION EJECUCION PUBLICA Y RADIODIFUSION · IMPUESTO DE LUJO A METALICO Nº 4015 DISTRIBUIDO POR ZAFIRO S.A FABRICADO EN ESPAÑA

TELEFUNKEN

recorded by teldec hamburg/germany

STEREO COMPATIBLE

"FELIX MENDELSSOHN"

(1809 - 1847)

TF - 424 S - A

Depósito Legal:
M. 9548 - 1970

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO N.º 1 en Re menor, OP49

1. Molto allegro ed agitato
2. Andante con moto tranquillo
3. Scherzo. Leggiero e vivace
4. Finale. Allegro assai appassionato

WIENER TRIO

Rudolf Buchbinder, Piano
Peter Guth, Violín
Heidi Litschauer, Violoncello

33

EJECUCION PUBLICA Y RADIODIFUSION · IMPUESTO DE LUJO A METALICO Nº 4015 DISTRIBUIDO POR ZAFIRO S.A. FABRICADO EN ESPAÑA

TELEFUNKEN

recorded by teldec hamburg/germany

STEREO COMPATIBLE

"ROBERT SCHUMANN"

(1810 - 1856)

TF - 424 S - B

Depósito Legal:
M. 9548 - 1970

TRIO PARA PIANO, VIOLIN Y VIOLONCELLO
Núm. 1 en Re menor, Op. 63

1. Con energía y pasión
2. Vivaz pero no impetuoso
3. Lento, con íntimo sentimiento
4. Con fuego

WIENER TRIO
Rudolf Buchbinder, Piano
Peter Guth, Violín
Heidi Litschauer, Violoncello

33

RESERVADOS TODOS LOS DERECHOS PROHIBIDA LA REPRODUCCION

June 1966

The Ann Arbor High School

Ann Arbor, Michigan

Symphony Band

Victor Bordo – Conductor

33 1/3 Monaural

Side 1

TR4M-3915

Incantation and Dance – Chance

Festive Overture – Shostakovich

Procession of Nobles – Rimsky-Korsakov

In Storm and Sunshine – Heed

June 1966

The Ann Arbor High School

Ann Arbor, Michigan

Symphony Band

Victor Bordo – Conductor

33 1/3 Monaural



Side 2
TR4M-3916

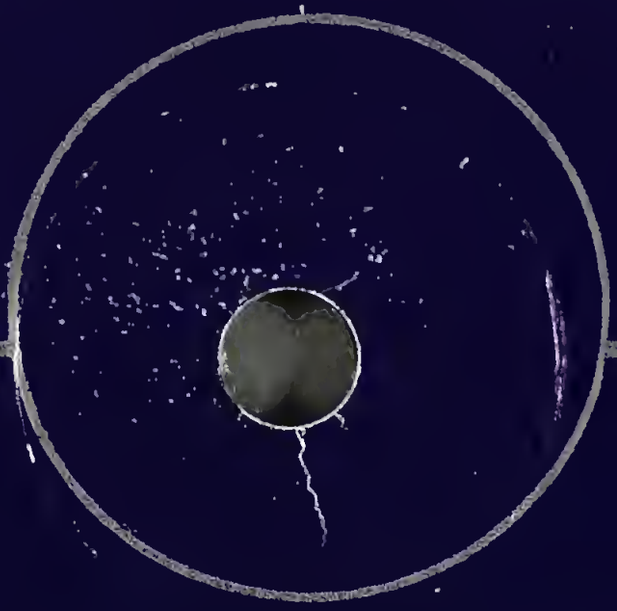
Euryanthe Overture – Von Weber

Bones Trombone – Fillmore

Morceau de Concert – Demersseman
Martha Stubbins,
Solo Clarinetist

STAN McDONALD'S

BLUE HORIZON JAZZ BAND



Blue Horizon Records

BH 003
33⅓ RPM

SIDE 1
STEREO

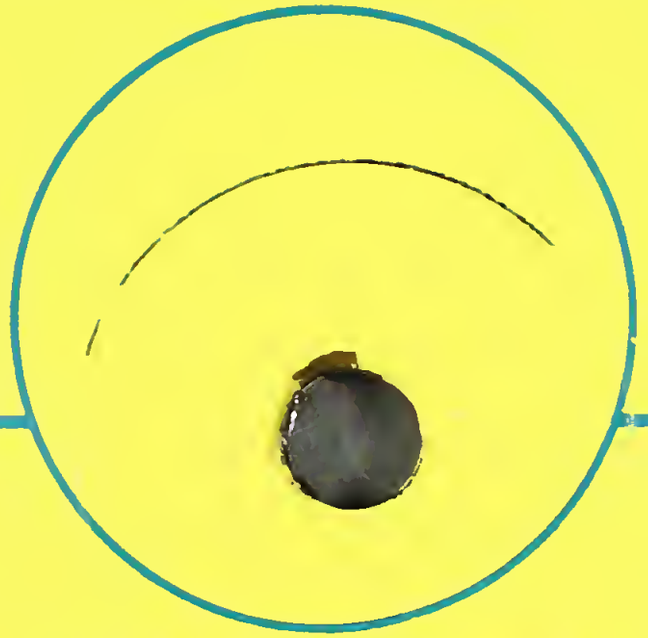
1. Dardanella (5:38)
2. My Little Isabel (2:51)
3. Lotus Blossom (4:22)
4. Cakewalkin' Babies From Home (4:59)

℗© 1986 Blue Horizon Records

CLASSIC JAZZ VARIATIONS


STAN McDONALD'S
BLUE HORIZON JAZZ BAND
Blue Horizon Records
BH 003
33⅓ RPM
SIDE 2
STEREO
1. Viper Mad (4:27)
2. On The Sunny Side Of The Street (3:54)
3. Wild Man Blues (4:54)
4. Lonesome Road (5:42)
℗ 1986 Blue Horizon Records
CLASSIC JAZZ VARIATIONS

DAWN OF THE
BLUE HORIZON
JAZZ BAND



Blue Horizon Records

BH 001
33⅓ RPM

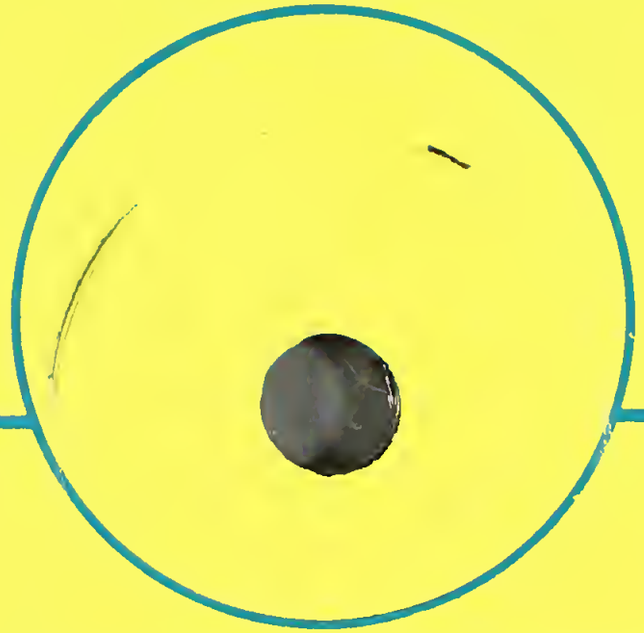
SIDE 1
STEREO

Rose Of The Rio Grande (5:30)
Buddy Bolden's Blues (7:40)
Milenburg Joys (5:20)
Wolverine Blues (4:07)

©℗ *1983 Blue Horizon Records*

DAWN OF THE

BLUE HORIZON JAZZ BAND



Blue Horizon Records

BH 001
33⅓ RPM

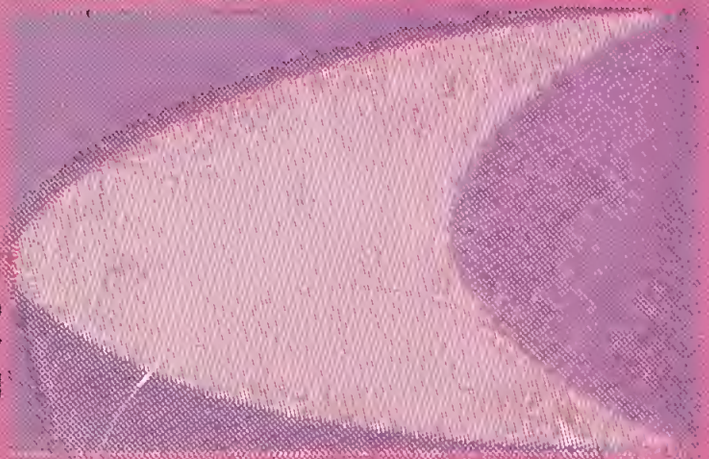
SIDE 2
STEREO

Old Fashioned Love (6:53)
Tijuana (4:48)
Kansas City Man Blues (6:25)
Willie The Weeper (5:12)

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Record Company
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SIDE ONE
NA 7180

STEREO
33⅓ RPM

TOMMY ELLISON & THE FIVE SINGING STARS
"With All Our Love"

1. LET THIS BE A LESSON TO YOU
(C. Jackson, M. Yancy) Butler Music, BMI 7:25
2. EVERYDAY WILL BE LIKE A HOLIDAY
(W. Bell, B. T. Jones) East Music 6:12
3. LORD, I JUST WANT TO THANK YOU
(Sam Williams) Excellorec Music, BMI 2:11
4. JESUS IS USING ME
(PD) 2:16

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SIDE TWO
NA 7180

STEREO
33⅓ RPM

TOMMY ELLISON & THE FIVE SINGING STARS
"With All Our Love"

1. SAILING
(T. Ellison) HSE Records Publ. 4:09
2. SLIP AWAY
(W. Armstrong, W. Terrell, M. Daniel) Fame Music, BMI 2:33
3. I FOUND SOMEONE TO LOVE ME
(Billy L. Hardie) Excellorec Music, BMI 5:34
4. KEEP ON SERVING THE LORD
(Sam Williams) Excellorec Music, BMI 1:50

1674 Broadway
New York, N. Y. 10019

THE WORK OF THE LORD
WITH THE
WONDERING SOULS OF N. C.

RAE
COX

STEREO
33⅓ RPM

1128-A
Enrica Music, Inc.
(BMI)

1-I'M THANKFUL FOR YOU
2-TRAVELING ON
3-MY DYING BED
4-IF IT WASN'T FOR THE LORD
5-THE WORK OF THE LORD

Teddy McRae A/R

PRODUCED BY RAE COX RECORDS INC.

1674 Broadway
New York, N. Y. 10019

THE WORK OF THE LORD
WITH THE
WONDERING SOULS OF N. C.

RAE
COX
STEREO
33⅓ RPM

1128-B
Enrica Music, Inc.
(BMI)

1-WHEN THE WORLD IS ON FIRE
2-A TRIP TO HEAVEN
3-CALVEREY
4-I PROMISED THE LORD
5-END OF MY JOURNEY

Teddy McRae A/R

PRODUCED BY RAE COX RECORDS INC.

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EDIZIONE SPECIALE PER

La grande storia del ROCK

ELVIS PRESLEY '56

How a Legend Was Born

SU-1007

KKAY 36225

SIAE

STEREO 33 **A**

℗ '82 RCA

Blue Suede Shoes (Carl Perkins) 2'00''
Heartbreak Hotel (Axton-Durden-Presley) 2'08''
Tutti Frutti (LaBostrie-Penniman) 1'57''
I Was the One (Schroeder-Demetrius-Blair-Peppers) 2'32''
Shake, Rattle and Roll (Charles Calhoun) 2'26''
I Got a Woman (Ray Charles) 2'24''
Money Honey (Jesse Stone) 2'33''
Hound Dog (Leiber-Stoller) 2'15''

Su licenza RCA

Riservati tutti i diritti del produttore fonografico e del proprietario dell'opera riprodotta - Made in Italy

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EDIZIONE SPECIALE PER
La grande storia del ROCK

ELVIS PRESLEY '56
How a Legend Was Born

SU-1007
KKAY 36226

SIAE

STEREO 33 **B**
℗ '82 RCA

I Want You, I Need You, I Love You (Mysels-Kosloff) 2'39''
Don't Be Cruel (Blackwell-Presley) 2'02''
Love Me Tender (Presley-Matson) 2'47''
Ready Teddy (Blackwell-Marascalco) 1'55''
Love Me (Leiber-Stoller) 2'41''
Too Much* (Rosemberg-Weinman) 2'33''
When My Blue Moon Turns to Gold Again (Walker-Sullivan) 2'19''
(There'll Be) Peace in the Valley (for Me) (T. A. Dorsey) 3'22''

(*) with The Jordanaires

Su licenza RCA

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RECORDS INC.

SL 14570
(SL 14570 SA)

SIDE 1
33 1/3 RPM

DOROTHY LOVE COATES

1. STANDING ON THE ROCK
2. IS YOUR ALL ON THE ALTAR
3. WHERE SHALL I BE (When The First Trumpet Sounds Again)
4. NINETY-NINE and ONE HALF (991/2) WON'T DO

℗1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SL 14570
(SL 14570 SB)

SIDE 2
33 1/3 RPM

DOROTHY LOVE COATES

1. A CHILD OF GOD
2. CALVARY
3. IF I COULD HEAR MY MOTHER PRAY AGAIN
4. HE CARES

℗1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

RISE AGAIN

Terry Wiles

SIDE ONE
STEREO

AAS - 1961
33 1/3 RPM

1. I NEVER LOVED HIM BETTER
(Slaughter)

2. TAKE MY LIFE PRECIOUS JESUS
(Brown)

3. I WILL LIFT UP HOLY HANDS
(R. Wiles)

4. I'LL RISE AGAIN
(Holm)

5. JESUS WILL ALWAYS BE
(R. Wiles)

℗ 1978

RISE AGAIN

Terry Wiles

SIDE TWO
STEREO

AAS - 1961
33 1/3 RPM

1. IN HIM
(D. Ingles)

2. I JUST LOVE LOVIN' THE LORD
(Cook)

3. WHEN I SAY JESUS
(Phil Johnson)

4. HEAVEN'S GONNA BE A BLAST
(Honeytree)

5. MEDLEY: WHEN WE SEE CHRIST (Rusthol)
WHEN WE ALL GET TO HEAVEN
(Hewitt - Wilson)

℗1978

MILDRED AND WES CHISN

"LEARNIN' TO LEAN"

SIDE ONE

HWS 90

1. LEARNIN' TO LEAN 2:14
2. RIGHT NOW 2:59
3. GIVE IT TO ME 2:34
4. WHY NOT DO IT TODAY 3:12
5. CHANGED 4:10

MILDRED AND WES CHISN

"LEARNIN' TO LEAN"

SIDE TWO

HWS 90

1. TELL THEM 3:36
2. LORD HELP ME TO HOLD OUT 3:19
3. I CAME THAT YOU MIGHT HAVE LIFE 3:06
4. DEAR JESUS I LOVE YOU 2:54
5. IT WON'T BE LONG 2:51

INNER CITY · 423 WEST 55TH STREET · NEW YORK, N.Y. · 10019

RHYTHMIC UNION

Gentle Awakening

Side Two
IC 1100-B

1. ALIVE FLOWERS (4:25)
(Roberts)
2. LUNA (2:56)
(Benford/Chappell/Roberts)
3. NIMISH (4:51)
(Haines)
4. SONG OF BUSOGA (4:29)
(Chappell/Benford/Haines)

INNER CITY

All compositions published by
Ramapo Pub. Co./BMI.
℗ 1981 Inner City

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE A
33-1/3 R.P.M.

PAINT MY CHAINS (ASCAP) 2:28
GOOD LOVIN' (BMI) 2:26
SECRET PLACE (ASCAP) 2:12
I AM, I SAID (BMI) 4:38
HARD DAY (BMI) 4:51
GONNA BE ALRIGHT NOW (BMI) 2:58

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE B
33-1/3 R.P.M.

SHOW ME HOW TO LOVE (BMI) 2:40
BELIEVE IN ME (BMI) 3:20
CRAZY LITTLE WORLD (BMI) 3:12
THIS IS YOUR LIFE (BMI) 3:59
YOU HAD TO HURT SOMEONE (ASCAP) 2:24
MARE DI DICEMBRE (ASCAP) 2:52

Lands of the Bible

WITH
REX HUMBARD

MUSIC BY
CATHEDRAL QUARTET

CT-1000
17031

Side 1

CATHEDRAL OF TOMORROW
Box 3500
Akron, Ohio 44310

RECORDED ON LOCATION IN THE HOLY LAND

Lands of the Bible

WITH
REX HUMBARD

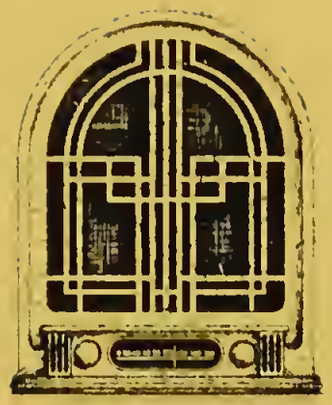
MUSIC BY
CATHEDRAL QUARTET

CT-1000
17032

Side 2

RECORDED ON LOCATION IN THE HOLY LAND

CATHEDRAL OF TOMORROW
Box 3500
Akron, Ohio 44310

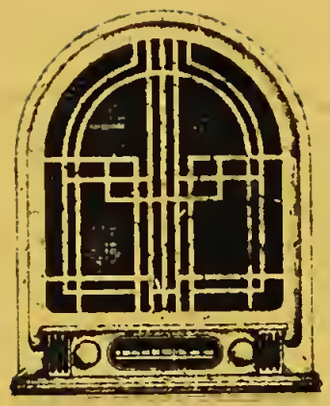


AGE OF INNOCENCE

MNC4-30P
MONO
33 1/3 RPM

1

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RADIO GOES DRAMATIC

MNC4-30P
MONO
33 1/3 RPM

2

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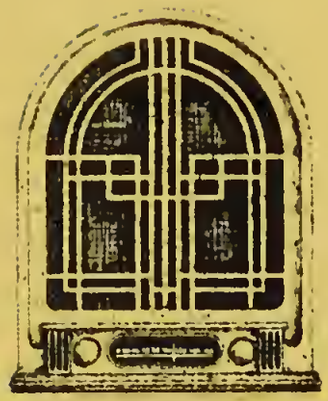
THE LONG DISTANCE RUNNERS

MNC4-30P
MONO
33 1/3 RPM



3

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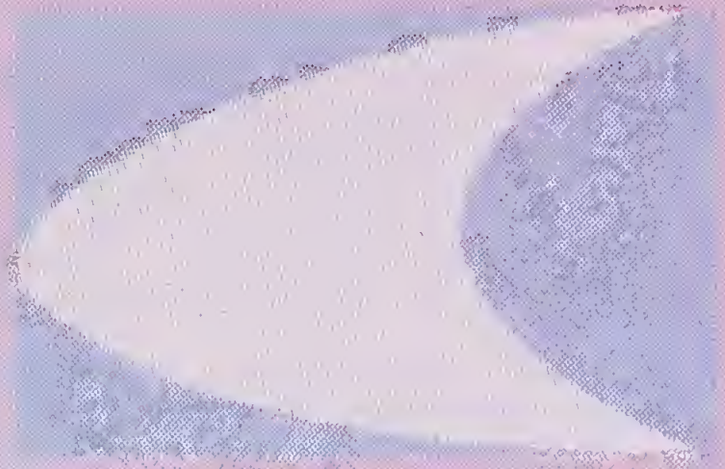
THE CLOSING CURTAIN

MNC4-30P
MONO
33 1/3 RPM

4

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NA 8707
Produced by: Archie Dale

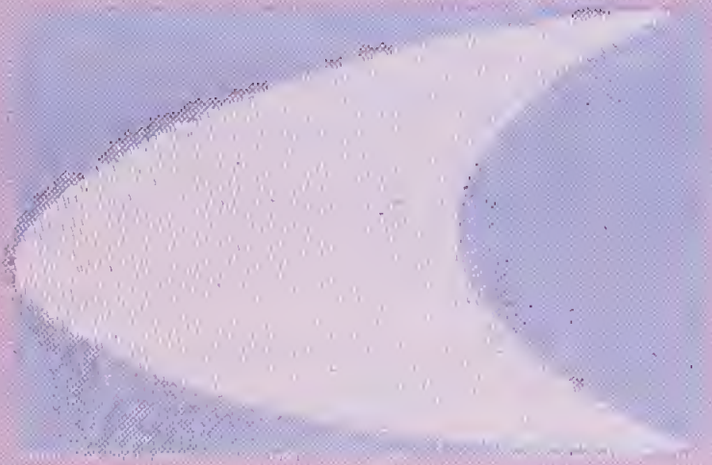
Side One
Stereo 33 1/3

ARCHIE DALE
"Running For Jesus"

1. HE TOUCHED ME 3:49
(Arranged by Willie Glover) P.D.
2. THE LORD WILL MAKE A WAY 5:31
(P.D.) P.D.
3. RUNNING FOR JESUS 2:55
(Arranged by Anthony Harvell & Archie Dale)
4. BE YOURSELF 3:22
(Archie Dale) Joy Tone Music (BMI)

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 90028

NASHBORO RECORDS ®



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NA 8707
Produced by: Archie Dale

Side Two
Stereo 33 1/3

ARCHIE DALE
"Running For Jesus"

1. WHEN I REACH THE TOP 3:02
(Anthony Harvell) Circle City Music (BMI)
2. JESUS IS ALL I NEED 5:18
(Arranged by Archie Dale)
Joy Tones Music (BMI)/
Circle City Music (BMI)
3. PRECIOUS LORD 4:32
(P.D.) P.D.

Distributed by MCA Distributing Corp., 70 Universal City Plaza, Universal City, CA 90028

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abc Records™

MIGHTY CLOUDS OF JOY

GEMA

ST 33

27 028 XOT

S 27 028 A

Seite 1

"Kickin'"

Mighty High (Crawford/Downing)
Leanin' (Crawford/Mann)
You Are So Beautiful (Preston/Fisher)
Medley: I've Got The Music In Me (Boshell)/
Superstition (Wonder)

Produced By Dave Crawford
Arranged By Mike Terry

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abc Records™

MIGHTY CLOUDS OF JOY

GEMA

ST 33

27 028 XOT

S 27 028 B

Seite 2

"Kickin'"

Millionaire (D. Crawford)
Touch My Soul (D. Gray/T. Seals/E. Setser)
Standing On The Real Side (D. Crawford/C. Mann)
Everything Is Love (D. Crawford/C. Mann)

Produced By Dave Crawford
Arranged By Mike Terry

℗ 1975 ABC Records Inc.

THE ELECT

The Time is...Now!

Produced by Ricky L. Callier

WFL records

790-082-2763

Side One

THE TIME (6:20)
Solo: Aaron Boyd - W/M Kevin Gaston

NO NEED TO WORRY (6:23)
Solo: Jeff Davis/Kevin Gaston - W/M - Ricky L. Callier/Linda D. Newby

THE NAME OF THE GAME (4:07)
Solo: Kevin Gaston - W/M - Kevin Gaston

HIGH PLACES (6:45)
Solo: Aaron Brown/Kevin Allen - W/M - Kevin Gaston

All songs published by Emandell Tunes (SESAC) except
NO NEED TO WORRY - Rick Lynn Music (ASCAP)
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THE ELECT

The Time is...Now!

Produced by Ricky L. Callier

WFL records

790-082-2763

Side Two

SECRET PLACES (7:10)
W/M Ricky L. Callier/Linda D. Newby

SURELY GOODNESS & MERCY (3:56)
Solo: Kevin Allen - W/M Kevin Allen/Peppy Smith

HE WILL HEAR ME (3:29)
Solo: Aaron Brown W/M - Kevin Gaston

HAVE YOU WONDERED (6:09)
Solo: Kevin Gaston/Kevin Allen/Aaron Brown/Jeff Davis - W/M - Kevin Gaston

All songs published by Emandell Tunes (SESAC) except
SECRET PLACES - Rick-Lynn Music (ASCAP)
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COLUMBIA
MASTERWORKS

Trans - Electronic
Music Productions Inc.
Presents

Walter Carlos

and

THE WELL - TEMPERED SYNTHESIZER

MS 7286

SIDE 1
XSM 139823

1. Stereo Test Tone
2. MONTEVERDI: "Orfeo" Suite – Toccata – Ritornello I – Choro II - Ritornello II - Choro II - Ritornello II
3. SCARLATTI: Sonata in G Major, L. 209
4. SCARLATTI: Sonata in D Major, L 164
   HANDEL: Water Music
5. Bourree
6. Air
7. Allegro Deciso
8. SCARLATTI: Sonata in E Major, L. 430
9. SCARLATTI: Sonata in D MAJOR, L. 465

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
MASTERWORKS

Trans - Electronic
Music Productions Inc.
Presents

Walter Carlos

and

THE WELL - TEMPERED SYNTHESIZER

MS 7286

SIDE 2
XSM 139824

J. S. BACH: Brandenburg Concerto No. 4 in G Major, BWV 1049

1. I – Allegro
2. II – Andante
3. III – Presto

4. MONTEVERDI: "Domine Ad Adjuvandum" from 1610 Vespers

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.


MAYCON
Maycon Records Of Phila.
MAYCON MUSIC CO ASCAP
VOCALS
MIXED BY EARL CONNELLY
GENE LEONE
RECORDED AT
STARR RECORDING STUDIO
℗ 1983 MAYCON RECORDS
SIDE 1
33 1/3 RPM
MLP-1004-A
STEREO
Executive Producer
For Maycon Productions
Earl Connelly
BETTY DUNAWAY/SINGERS
WHAT HAPPEN TO THE LOVE
(In The World)
1. I DON'T WANT TO DO WRONG 4:30
B. Dunaway-E. Connelly (ASCAP)
2. WHAT HAPPEN TO THE LOVE 5:21
(In The World)
B. Dunaway-E. Connelly (ASCAP)
3. ALL MY TRUST 3:30
B. Dunaway-E. Connelly (ASCAP)
4. THE LORD KNOWS WHEN I'M RIGHT 4:30
B. Dunaway-E. Connelly (ASCAP)
MANUFACTURED AND DISTRIBUTED BY MAYCON RECORDS, PHILA., PA. 19131


MAYCON
Maycon Records Of Phila.
MAYCON MUSIC CO /ASCAP
VOCALS
MIXED BY EARL CONNELLY/
GENE LEONE
RECORDED AT
STARR RECORDING STUDIO
℗ 1983 MAYCON RECORDS
SIDE 2
33 1/3 RPM
MLP-1004-B
STEREO
Executive Producer
For Maycon Productions
Earl Connelly
BETTY DUNAWAY/SINGERS
WHAT HAPPEN TO THE LOVE
(In The World)
1. GOT TO LIVE A CLEAN LIFE 4:21
B. Dunaway-E. Connelly (ASCAP)
2. STRENGHT AND COURAGE 3:40
B. Dunaway (ASCAP)
3. LOOK DOWN ON YOUR CHILD 3:21
B. Dunaway-E. Connelly (ASCAP)
4. EVERY NIGHT AND EVERY DAY 3:25
E. Connelly (ASCAP)
MANUFACTURED AND DISTRIBUTED BY MAYCON RECORDS, PHILA., PA. 19131

Jewel..... RECORDS

COME ON THE LORD'S SIDE
BILL MOSS and THE CELESTIALS

LPS 0165 STEREO
Side 1

1. COME ON THE LORD'S SIDE 3:37
   (Bill Moss) Su-Ma Publ. BMI
2. YESTERDAY, TODAY, AND ALWAYS 3:50
   (Bill Moss) Su-Ma Publ. BMI
3. TOUCH ME 3:52
   (Bill Moss) Su-Ma Publ. BMI
4. YOU'VE GOT TO SERVE SOMEBODY 4:38
   (Bob Dylan) Special Rider Music ASCAP
5. HE'LL SAY WELL DONE 5:23
   (Bill Moss) Su-Ma Publ. BMI

℗ ℗1981 Jewel Record Corp. Jan81

JEWEL RECORDS - SHREVEPORT, LA.



COME ON THE LORD'S SIDE
BILL MOSS and THE CELESTIALS

LPS 0165
Side 2

STEREO

1. ONE DAY 4:00
   (Bill Moss) Su-Ma Publ. BMI
2. SOON IT WILL BE TOO LATE 3:13
   (Bill Moss) Su-Ma Publ. BMI
3. IT'S COMING UP AGAIN 4:42
   (Bill Moss)Su-Ma Publ. BMI
4. HE'S ALRIGHT WITH ME 4:09
   (Bill Moss) Su-Ma Publ. BMI
5. RISE AGAIN 4:45
   (Dallas Holm) Dimension Music SESAC

℗ ©1981 Jewel Record Corp. Jan81

JEWEL RECORDS - SHREVEPORT, LA.



RECORDS INC.

SL 14545
(SL 14545 SB)

SIDE 2
33 1/3 RPM

SHIRLEY FINNEY

1. YOU DON'T HAVE TO CRY NO MORE
2. JESUS WE NEED YOU
3. THANK YOU
4. MAKE ME AN INSTRUMENT

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



"I SHALL RETURN"

SIDE ONE

CMI-1945-1-A

Original Cast Recording

Starring

CARL BETZ

ACT ONE — Part 1



"I SHALL RETURN"

SIDE FOUR

CMI-1945-1-B

Original Cast Recording

Starring

CARL BETZ

ACT TWO — Part 2



"I SHALL RETURN"

SIDE TWO

CMI-1945-2-A

Original Cast Recording

Starring

CARL BETZ

ACT ONE — Part 2



"I SHALL RETURN"

SIDE THREE

CMI-1945-2-B

Original Cast Recording

Starring

CARL BETZ

ACT TWO — Part 1

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White Label

REKORDS

THE CRAZY ALLIGATOR

1. IRVIN RUSS - Thee Crazy Alligator (Fields-I. Russ) Cherie Mus. 2:37
2. THE TWISTERS - Speed Limit (Instr.) (Branson-Evans-Harwell-Boatman-Mitchell) Cherie Mus. 1:30



WLP 8877
SIDE A

SABAM
33⅓ RPM

3. BOBBY LUMPKIN AND THE KAPERS
One Way Ticket (B. Lumpkin) Cherie Music 2:13
4. MACKEY BEERS AND THE ROCKITTS
That Jim (Beers) M. Beers Publ. 3:17
5. MACKEY BEERS AND THE ROCKITTS
Lorie Lee (Beers) M. Beers Publ. 2.42
6. THE TWISTERS - Count Down (Branson-Evans-Harwell-Boatman-Mitchell) (Instr.) Cherie Music 2:05
7. LARRY DALE AND THE KING NOTES
Crying Over You (L. Dale) Frederick Music 2:15
8. IRVING RUSS - My Imagination
(E. Barnes-I. Russ-Fields) Cherie Music 2:01

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White Label

REKORDS

THE CRAZY ALLIGATOR

1. THE TWISTERS - Bandstand Rocket (J. Evans) Instr. Cherie Mus. 1:24
2. BILLY TAYLOR AND THE TAERDROPS
Wombie Zombie (Fields-P. Morgan) Cherie/Fairway Mus. 2:16



WLP 8877
SIDE B

SABAM
33⅓ RPM

3. THE TWISTERS
Kat Walk (B. Mitchell) Cherie Mus. (Instr.) 1:55
4. BOBBY LUMPKIN AND THE KAPERS
Your Conscience (B. Krajca) Cherie Mus. 2:12
5. CARL BELEW AND THE RIFF RIDERS
I'm Long Gone (Belew) 4-Star publ. 2:28
6. MEREDITH NEAL
Gertrude (Neal-Richmond) Tex-San Mus. 2:07
7. K.C. GRAND AND THE SHADES
Lookie-Lookie-Lookie
(Bunch-Smith-Petty) NVJ Publ. 2:09

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THE GREAT DISCO BOUZOUKI BAND

GRS-351-A
Side 1

33⅓ RPM

1. GREEK MAGIC Medley including:
DARLADILADADA (Guinis)
ZORBA THE GREEK (M. Theodorakis)
NEVER ON SUNDAY (M. Hadjidakis)
PIREAS (D. Vangarde)

2. GREEK GIRLS
(D. Vangarde-J. Kluger)

Arranged & Directed by Ralph Benatar
Licensed by BIRAM FRANCE/ZAGORA

℗ 1979 Fiesta Record Co., Inc.

Distributed by Fiesta Record Co., Inc.



THE GREAT DISCO BOUZOUKI BAND

GRS-351-B
Side 2

33⅓ RPM

1. DISCO BOUZOUKI
(D. Vangarde-J. Kluger)
2. OUZO & RETSINA
(D. Vangarde-J. Kluger)
3. GIORGIO
(D. Vangarde-J. Kluger)
4. DO RE MI FA SOUL
(D. Vangarde-J. Kluger)

Arranged & Directed by Ralph Benatar
Licensed by BIRAM FRANCE/ZAGORA.

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BROADCASTING HOUSE LONDON, W1

SPEED 33⅓ r.p.m.
re 34/1

Side 1
RED 34M

A SALUTE TO LUDWIG KOCH

A Sound Biography by Desmond Hawkins

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BROADCASTING HOUSE LONDON, W1

SPEED 33⅓ r.p.m.
re 34/2

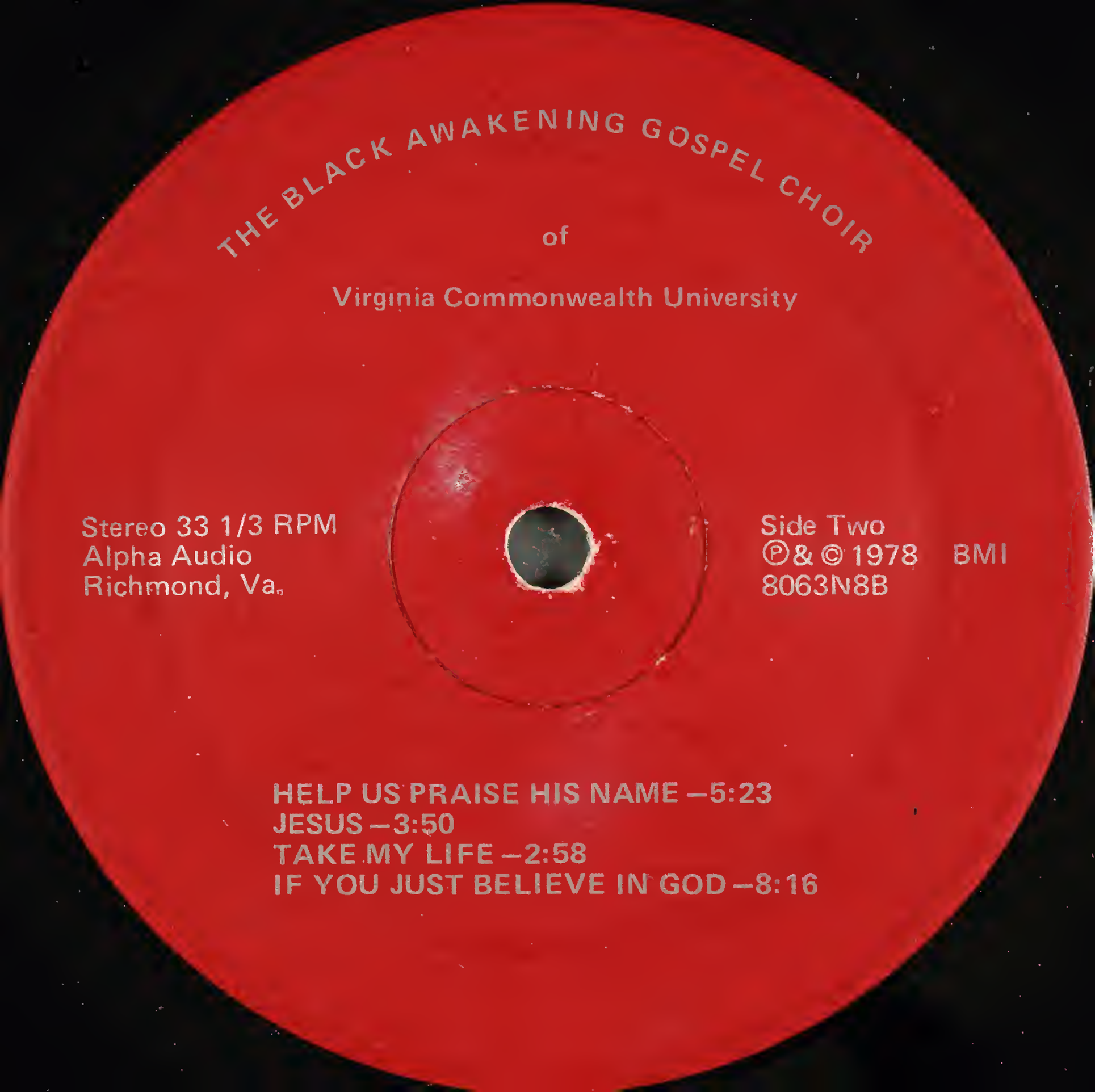
Side 2
RED 34M

A SALUTE TO LUDWIG KOCH

A Selection of his Recordings

UNAUTHORISED PUBLIC PERFORMANCES, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


THE BLACK AWAKENING GOSPEL CHOIR
of
Virginia Commonwealth University
Stereo 33 1/3 RPM
Alpha Audio
Richmond, Va.
Side One
℗& ©1978 BMI
8063N8A
FARTHER ALONG – 8:33
I'M CRYING SAVIOR –7:31
INSPIRE ME LORD –3:52


THE BLACK AWAKENING GOSPEL CHOIR
of
Virginia Commonwealth University
Stereo 33 1/3 RPM
Alpha Audio
Richmond, Va.
Side Two
℗ & © 1978 BMI
8063N8B
HELP US PRAISE HIS NAME –5:23
JESUS –3:50
TAKE MY LIFE –2:58
IF YOU JUST BELIEVE IN GOD –8:16

MT. ZION METHODIST CHURCH

(In Ole Georgetown)

Washington, D.C.

THE CHURCH CHOIR SINGS:

Side 1

13341

1. The Omnipotence - Schubert
   Julia Robertson, Soloist
2. Jesu, Joy of Man's Desiring - Bach
3. I'm Going to Die With The Staff in My Hand - Jessie Henderson, Soloist
4. Ride the Chariot - Arr. Smith
5. Sheep May Safely Graze - Bach
6. He Shall Come Down Like Rain - Bach

MT. ZION METHODIST CHURCH

(In Ole Georgetown)

Washington, D.C.

THE CHURCH CHOIR SINGS:

Side 2



13342

1. The Battle Hymn of the Republic - arr. Wilhousky
   Geraldine Jackson, Euphoniumnist
   Clifton Young, Percussionist
2. Oh Lord Most Holy - Franck
   Alfred Thompson, Soloist
3. How Lovely is Thy Dwelling Place - Brahms
4. Peace I Leave with You - Arr. Dash
5. The Hallelujah Chorus - Handel

fontana

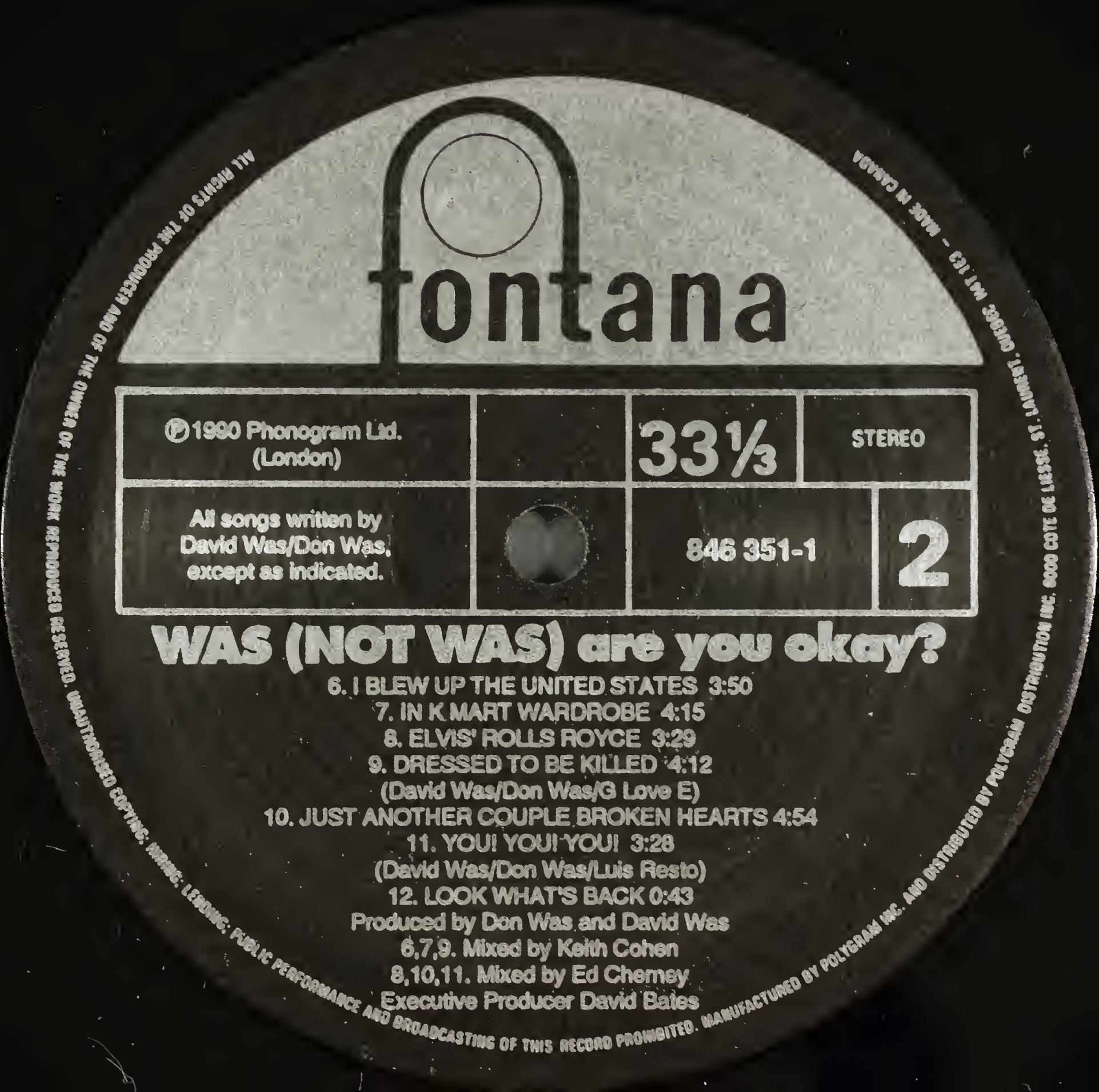
℗ 1990 Phonogram Ltd. (London)		33⅓	STEREO
All songs written by David Was/Don Was, except as indicated.		846 351-1	1

WAS (NOT WAS) are you okay?

1. ARE YOU OKAY? 4:29
2. PAPA WAS A ROLLIN' STONE 6:42
(N. Whitfield/B. Strong)
3. I FEEL BETTER THAN JAMES BROWN 4:44
4. HOW THE HEART BEHAVES 5:35
5. MARIA NOVARRO 3:26

Produced by Don Was and David Was
1,2,4,5, Mixed by Keith Cohen
3. Mixed by Ed Cherney
4. Additional Production by Keith Cohen
Executive Producer David Bates

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fontana
℗ 1990 Phonogram Ltd. (London)
33⅓
STEREO
All songs written by David Was/Don Was, except as indicated.
846 351-1
2
WAS (NOT WAS) are you okay?
6. I BLEW UP THE UNITED STATES 3:50
7. IN K MART WARDROBE 4:15
8. ELVIS' ROLLS ROYCE 3:29
9. DRESSED TO BE KILLED 4:12
(David Was/Don Was/G Love E)
10. JUST ANOTHER COUPLE BROKEN HEARTS 4:54
11. YOU! YOU! YOU! 3:28
(David Was/Don Was/Luis Resto)
12. LOOK WHAT'S BACK 0:43
Produced by Don Was and David Was
6,7,9. Mixed by Keith Cohen
8,10,11. Mixed by Ed Cherney
Executive Producer David Bates
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MADE IN CANADA - MADE IN CANADA

BILL NELSON'S



1. Don't Touch Me, (I'm Electric) ASCAP 1:50
2. For Young Moderns ASCAP 4:21

I

HARVEST
REG. TRADE MARK OF EMI RECORDS LTD

ST-11931
(ST 1-11931)

3. Stop/Go/Stop ASCAP 3:08
4. Furniture Music ASCAP 3:30
5. Radar In My Heart ASCAP 1:35
6. Stay Young ASCAP 3:12

SOUND-ON-SOUND

Music and Lyrics by Bill Nelson
Produced by John Leckie & Bill Nelson
Recorded in England
℗ 1979 EMI Records Limited

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Capitol MARCA REG.

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BILL NELSON'S



1. Out Of Touch ASCAP 3:28
2. A Better Home In The Phantom Zone ASCAP 4:25

2

HARVEST
REG. TRADE MARK OF EMI RECORDS LTD.

ST-11931
(ST 2-11931)

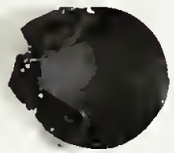
3. Substitute Flesh ASCAP 3:28
4. The Atom Age ASCAP 3:00
5. Art/Empire/Industry ASCAP 2:42
6. Revolt Into Style ASCAP 3:22

SOUND-ON-SOUND

Music and Lyrics by Bill Nelson
Produced by John Leckie & Bill Nelson
Recorded in England
℗ 1979 EMI Records Limited

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Crills Wilson
Solid Gold



SIDE ONE:

Current Currency • The Scrapper

Jolly Old Beef • Cell Song

Quality Time

Crills Wilson
Solid Gold



SIDE TWO:

Vacation • We've Had Our Differences

I Ain't Ever Satisfied • Cactus And

Hen • Grifter

CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 1

45 RPM

MC-20555-A

BAND 1:
Bachman's Warbler to Golden-winged Warbler

BAND 2:
Tennessee Warbler to Nashville Warbler

BAND 3:
Virginia's Warbler to Lucy's Warbler

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LIBRARY OF NATURAL SOUNDS

CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 2

45 RPM

MC-20555-B

BAND 1:
Northern Parula to Tropical Parula

BAND 2:
Yellow Warbler to Magnolia Warbler

BAND 3:
Cape May Warbler to Black-throated Blue Warbler

BAND 4:
Yellow-rumped Warbler
to Black-throated Gray Warbler

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CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 3

45 RPM

MC-20555-C

BAND 1:
Townsend's Warbler to Golden-cheeked Warbler

BAND 2:
Blackburnian Warbler to Grace's Warbler

BAND 3:
Pine Warbler to Kirtland's Warbler

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CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America

SIDE 4

45 RPM

MC-20555-D

BAND 1:
Prairie Warbler to Palm Warbler

BAND 2:
Bay-breasted Warbler to Cerulean Warbler

BAND 3:
Black and White Warbler to American Redstart

BAND 4:
Prothonotary Warbler to Swainson's Warbler

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CORNELL
LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 5

45 RPM

MC-20555-E

BAND 1:
Ovenbird to Louisiana Waterthrush

BAND 2:
Kentucky Warbler to MacGillivray's Warbler

BAND 3:
Common Yellowthroat to Hooded Warbler

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LABORATORY
OF ORNITHOLOGY

Warblers of North America



SIDE 6

45 RPM

MC-20555-F

BAND 1:
Wilson's Warbler to Canada Warbler

BAND 2:
Red-faced Warbler to Painted Redstart

BAND 3:
Slate-throated Redstart to Rufous-capped Warbler

BAND 4:
Yellow-breasted Chat to Olive Warbler

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LIBRARY OF NATURAL SOUNDS

"I WILL GIVE THANKS"

THE TEMPLE CHOIR
CITY TEMPLE OF BALTIMORE
(BAPTIST)

PRAISE

Recording Co.
Balto., Md. 21201

SIDE A
PRC200A
(NR4656-1)

1. I WILL GIVE THANKS
2. I'M MIGHTY GRATEFUL
3. GREAT GETTING UP MORNING
4. YIELD NOT TO TEMPTATION
5. CAUGHT UP TO MEET HIM

"I WILL GIVE THANKS"

THE TEMPLE CHOIR
CITY TEMPLE OF BALTIMORE
(BAPTIST)



Recording Co.
Balto., Md.21201

SIDE B
PRC200B
(NR4656-2)

1. SING UNTO GOD
2. GRACE IS SUFFICIENT
3. I'VE BEEN BUKED
4. WHAT A BLESSING IN JESUS I'VE FOUND
5. MORNING TRAIN

SDG

RECORDS

LEONE CONNECTION

SDG 100-1-A
TIME: 7:33
PRODUCED BY:
SHERIFF DINGABISI
& DIANA CAMPBELL

SIDE A
33 1/3 RPM
ARR. & WRITTEN BY:
SHERIFF DINGABISI

PRAY FOR PEACE
(RE-MIX)

VOCAL - SHERIFF DINGABISI
VOCAL - DIANA CAMPBELL

℗ & © 1987 SHERIFF DINGABISI

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SDG
RECORDS
LEONE CONNECTION
SDG 100-1-B
TIME: 7:39
PRODUCED BY:
SHERIFF DINGABISI
& DIANA CAMPBELL
SIDE B
33 1/3 RPM
ARR. & WRITTEN BY:
SHERIFF DINGABISI
PRAY FOR PEACE
(DUB RE-MIX)
℗ & © 1987 SHERIFF DINGABISI
UNAUTHORIZED DUPLICATION IS PROHIBITED


Verve®
Records
WHAT'S LEFT OF
PHYLLIS DILLER
1. NEW LOOK—2:41
2. OLD AGE—3:00
3. BEAUTY PARLOR—2:45
4. COOK BOOK—3:50
5. HOUSEHOLD HINTS—2:55
6. SMALL CHEST CONDITION—2:35
7. LABOR DAY—2:40
Written by Phyllis Diller
STEREO
V6-15059
(MGS-1376)
Side 1
Celebrity Series
MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U.S.A.


Verve®
Records
WHAT'S LEFT OF
PHYLLIS DILLER
1. MY MOMENTS OF TRUTH—1:05
2. DRIVING DOWNTOWN—5:00
3. HOME MAKER—4:50
4. SUKI YAKI—6:25
(EXOTIC FOODS)
5. SEQUEL TO SUKI YAKI—5:35
THE CLEANERS
INSECURITY
Written by Phyllis Diller
STEREO
V6-15059
(MGS-1377)
Side 2
Celebrity Series
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.



EP-PR-408

1. "HAVE A NICE DAY" - "RICE KRISPIES"
2. SECOND ANNOUNCEMENTS
   THIRD ANNOUNCEMENTS
   FIFTH ANNOUNCEMENTS
   SIXTH ANNOUNCEMENTS
3. JOIN THE BOOK CLUB

GEORGE CARLIN

33 1/3 RPM

Time: 6:43

STEREO

Produced by George Carlin
All Material Written by George Carlin
Pub., Dead Sea Publishing Company, BMI
From Atlantic LP 19326 -
"A PLACE FOR MY STUFF"
Vocal

℗ 1981 Atlantic Recording Corp.

ST-PR-408-A-SP

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A WARNER COMMUNICATIONS COMPANY



EP-PR-408

"ICE BOX MAN"

(George Carlin)

GEORGE CARLIN

33 1/3 RPM

Time: 6:48

STEREO

Produced by George Carlin

Pub., Dead Sea Publishing Company, BMI

From Atlantic LP 19326 -

"A PLACE FOR MY STUFF"

Vocal

℗ 1981 Atlantic Recording Corp.

ST-PR-408-B-SP

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MUSIX®

The International Music Label Presents

Side one 33 rpm

Special Limited edition
for dee jays only

SANGI 001

8 019991 550038

Produced and published by
Sangy Productions
Via S. Ambrogio, 13 - 36100 Vicenza - Italy
tel. (0039) 444 - 324426/325121 (fax)

FIREFLY®

Falling in love

(Sangy - R.Zaniolo)

1 - Extended version 6'56" - BPM 129
2 - Radio version 4'27" - BPM 129
3 - Instrumental 4'29" - BPM 129

Mixed by dj Fopp - M.G. - Firefly

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MUSIX®

The International Music Label Presents

Side two 33 rpm

Special Limited edition for dee jays only

SANGI 001

8 019991 550038

Produced and published by
Sangy Productions
Via S. Ambrogio, 13 - 36100 Vicenza - Italy
tel. (0039) 444 - 324426/325121 (fax)

FIREFLY®

Falling in love

(Sangy - R.Zaniolo)

1 - Club Mix 6'30" - BPM 129
2 - Vocal Dream version 5'40" - BPM 129
3 - Instrumental Dream version 5'30" - BPM 135

Recorded and Mixed by dj Fopp - M.G.

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MR
MOODIES RECORDS
3976 WHITE PLAINS ROAD
BRONX, NEW YORK 10465
(212) 654-8368
MR
Produced by Niney
Exec. Prod.: Richard Groves
SIDE A
ND 001
SAME DOG BITE YOU
(A. Tosh)
ANDREW TOSH



MOODIES RECORDS

3976 WHITE PLAINS ROAD
BRONX, NEW YORK 10465
(212) 654-8363



Produced by Niney
Exec. Prod.: Richard Groves

SIDE B
ND 001

VERSION


Musical Arrangement
by Don Evans
Produced by
P. Hibbert and D. Evans
Published by Trobe Music
SHADE
Dist. by
P. Hibbert
115-33 - 228th St.
Queens
Phone 341-3452
WORLD TOUR
(D. Evans)
DON EVANS
AND
BEVERLY REECE
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Musical Arrangement
by Don Evans
Produced by
P. Hibbert and D. Evans
Published by Trobe Music
SHADE
Dist. by
P. Hibbert
115-33 - 228th St.
Queens
Phone 341-3452
VERSION
ROBBIE AND SLY
AND THE
RAPTURE FORCE
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BANGIN - JAWINTZ

(Twist-Yo-self a Phat-1

A Division of Bangin Muzic

Email: Bangin Muzic@Yahoo.com

DOMEPEACE



33 1/3 RPM BME PRO 0002A

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Limited Vinyl Production

Xclusive DeeJay Only Sampler / Test Press

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DEBUTALBUM STRAIGHT 2 THA DOME

For Bookings and TOURS Call

Bangin Management (212) 591 1759

1. Gett On Downn (5:02)
2. Prescription Of My Melody (4:02)

Produced, Directed Mixed, Edited and Flossed by Tha Twicky Wabbitt AKA Noel for BME Productions, Mixed at 17 Jawintz Recordingz New York, Miami, and Las Vegas. Executive Producers Anthony Hale Marketing consultant Keith Ritz-Star Point One Productions.

In Memory of my Mom Candida and my Sister Cynthia.. SAFE JOURNEY God Bless

Manufactured, Marketed and Distributed By Bangin Muzic (E) 1275 First Avenue New York, new York 10021 212 591-1759



HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

OLD FIVE STRING

RON MULLENNEX, BOB FLESHER,
PAUL BROWN, BOB FULCHER, ANDY CAHAN

SIDE 1
(VPMF-HRC-39-A)

HRC-39-A

1. FRENCH WALTZ
(Fulcher & DeFoche)
2. CHRISTMAS HOLIDAY
(Brown)
3. HELLO RACCOON
(Cahan)
4. HAM BEATS ALL MEAT
(Flesher & Lissman)
5. LOST INDIAN
(Fulcher)
6. GRASSHOPPER SITTIN' ON A SWEET POTATO VINE
(Brown & Seeger)
7. DEAD MAN'S PIECE
(Mullennex)

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

OLD FIVE STRING

RON MULLENNEX, BOB FLESHER,
PAUL BROWN, BOB FULCHER, ANDY CAHAN

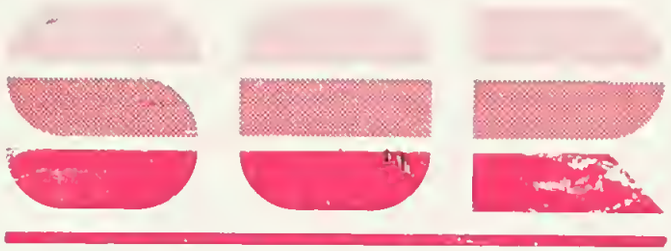
SIDE 2
(VPMF-HRC-39-B)

HRC-39-B

1. HALF SHAVED
(Brown & Ward)
2. BUCKHORN
(Flesher)
3. RED BIRD
(Fulcher & DeFoche)
4. SUSAN LOLLER
(Cahan)
5. TEXAS
(Mullennex)
6. SHOOT THE TURKEY BUZZARD
(Fulcher & DeFoche)
7. WANDERING BOY
(Cahan)
8. SHORTENIN' BREAD
(Brown)


COLUMBIA
WITH A SMILE AND A SONG
DORIS DAY
With Jimmy Joyce and His Children's Chorus
Arranged and Conducted by Allyn Ferguson
CS 9066
NONBREAKABLE
SIDE 1
XSM 78262
1. GIVE A LITTLE WHISTLE -Harline -Washington
2. THE CHILDREN'S MARCHING SONG (Nick Nack Paddy Whack) -Adapt. and arr: Arnold
3. GETTING TO KNOW YOU -Hammerstein II Rodgers
4. ZIP-A-DEE-DOO-DAH -Gilbert -Wrubel
5. THE LILAC TREE (Perspicacity) Gartlan
6. HIGH HOPES -Cahn Van Heusen
"360 SOUND"
STEREO
"360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
WITH A SMILE AND A SONG
DORIS DAY
With Jimmy Joyce and His Children's Chorus
Arranged and Conducted by Allyn Ferguson
CS 9066
NONBREAKABLE
SIDE 2
XSM 78263
1. DO RE MI -Hammerstein II -Rodgers
2. WHATEVER WILL BE, WILL BE (Que Sera, Sera) -Livingston -Evans
3. INCHWORM -Loesser
4. SWINGING ON A STAR -Burke -Van Heusen
5. SLEEPY BABY -Murfin -Webster
Broones
6. WITH A SMILE AND A SONG -Morey
Churchill
"360 SOUND"
STEREO
"360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.



STEP ONE RECORDS

HERE'S TO YOU
FARON YOUNG

SIDE 1

SOR 0040

1. HERE'S TO YOU 3:57
2. YOU'RE JUST ANOTHER BEER DRINKING SONG 2:42
3. LET ME WALK IN 2:36
4. A HARD BRIDGE TO CROSS 2:45
5. BAXTER HILL 3:30
6. AFTER THE LOVING 3:08

Step One Records a [illegible] Division

STEP ONE RECORDS

HERE'S TO YOU
FARON YOUNG

SIDE 2

SOR 0040

1. ONE AWAY FROM ONE TOO MANY 2:29
2. STOP AND TAKE THE TIME 2:15
3. MISTY MORNING RAIN 3:26
4. TWIN FIDDLES TURN ME ON 3:40
5. A WASTE OF LOVE 2:32

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e-1012
Made in Sweden

Side 1
All rats reserved

EDDIE AND SUGAR LOU'S HOTEL TYLER ORCHESTRA

1. **K. W. K. H. BLUES** (Fennell)
2. **EDDIE AND SUGAR LOU STOMP** (Fennell)
3. **YO YO BLUES** (Fennell)
4. **I NEVER MISS THE SUNSHINE** (Harvey)
5. **SWEET PAPA WILL BE GONE** (Fennell)
6. **THERE'LL BE SOME CHANGES MADE** (Higgins - Overstreet)

Produced by The Brunswick - Balke - Collender Company.

nob



e-1012
Made in Sweden

Side 2
All rats reserved

EDDIE AND SUGAR LOU'S HOTEL TYLER ORCHESTRA

1. **CRUEL MAMA BLUES** (Morgan - Fennell)
2. **SYMPATHETIC BLUES** (Morgan - Fennell)
3. **LOVE SONG BLUES** (Morgan - Fennell)
4. **SORROWFUL BLUES** (Morgan - Fennell)

Produced by Brunswick Record Corporation.

DOUGLAS FINNELL AND HIS ROYAL STOMPERS

5. **THE RIGHT STRING BUT THE WRONG YO YO** (Finnell)
6. **SWEET SWEET MAMA** (Finnell)

Produced by The Brunswick - Balke - Collender Company.

nob

CAYTRONICS

JAVIER SOLIS
Canta
RAFAEL HERNANDEZ Y PEDRO FLORES
PORTRAIT OF AN ISLAND



CYS 1056
STEREO

SIDE 1
XSM 139339



1. RECITADO
   LAMENTO BORINCANO -R. Hernandez-
2. SILENCIO -R. Hernandez-
3. PERFUME DE GARDENIAS -R. Hernandez-
4. INCONSOLABLE -R. Hernandez-

Produced exclusively for Caytronics Inc. by Columbia Special Products

CAYTRONICS

JAVIER SOLIS
Canta
RAFAEL HERNANDEZ Y PEDRO FLORES
PORTRAIT OF AN ISLAND



CYS 1056
STEREO

SIDE 2
XSM 139340



1. RECITADO
   DESPEDIDA -P. Flores-
2. OBSESION -P. Flores-
3. AMOR PERDIDO -P. Flores
4. BAJO UN PALMAR -P. Flores-

Produced exclusively for Caytronics Inc. by Columbia Special Products

C MINOR

BP-0002

SIDE 1
33 1/3 BPM
STEREO

SALUTE

RADIO MIX (FEATURING PAULIE)	4:34
STREET MIX	4:15
T.V. TRACK	4:15

PRODUCED, ENGINEERED & MIXED BY: KAMELEON FOR BIGPHAT ENTERTAINMENT RECORDED AT THE BP LOUNGE

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C MINOR

BP-0002

SIDE 2
33 1/3 BPM
STEREO

GET YA NAME BACK

RADIO MIX	3:22
STREET MIX	3:42
T.V. TRACK	3:42
A CAPPELLA	3:29

PRODUCED, ENGINEERED BY: KAMELEON FOR BIGPHAT ENTERTAINMENT MIXED BY: NOLAN "DR. NO. MOFFITTE" AT D&D STUDIO'S, NEW YORK

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SOUND CITY



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718-951-8354
Distribution
J.W. Records:
718-693-9261

SIDE A
33⅓ RPM

TAG ALONG

Lead Vocal: by Shirlock Romany
Arranger & Producer: Floyd Alibocas
Distribution: J.W. Records 718-693-9261

ALL RIGHTS RESERVED COTT

SOUND CITY



For Bookings:
718-951-8354
Distribution
J.W. Records:
718-693-9261

SIDE B
33⅓ RPM

SOUND CITY JAM PART II

Lead Vocal: by Shirlock Romany
Pierre Salandy (Foreign Bass)
Felix Archer (Anonymous)

ALL RIGHTS RESERVED COTT

ARMEN DONELIAN/SECRETS

Made in France

SSC 1031
SUNNYSIDE
COMMUNICATIONS





Side A

1. **Andorinha**
   A.C. Jobim 5:50
2. **Seasons' Change** 5:10
3. **Resurrection** 5:49
4. **Broken Carousel** 8:24

All compositions by Armen Donelian
(Donelian Music Co., BMI)
except "Andorinha".

© 1988 SUNNYSIDE COMMUNICATIONS INC.

ARMEN DONELIAN/SECRETS

Made in France

SSC 1031
SUNNYSIDE
COMMUNICATIONS



Side B

1. **Dungeons and Dragons** 4:09
2. **Secrets** 7:06
3. **Astral Dancer** 6:12
4. **New Blues** 6:47

All compositions by Armen Donelian
(Donelian Music Co., BMI)

© 1988 SUNNYSIDE COMMUNICATIONS INC.

VERGARA

JUAN LEGIDO

SIDE
A

LP
211

1. LA MORENA DE MI COPLA
2. MONISIMA
3. UNO
4. QUIEN DESPECIA
5. NO ME HAS ENTENDIDO
6. NINA ISABEL

VERGARA

JUAN LEGIDO

SIDE
B

LP
211

1. AY MORENA
2. CRISTAL
3. EL GITANO SENORITO
4. MALEVAJE
5. CAPOTE DE GRANA Y ORO
6. BELLA MADRE

angel

1

The Spanish Album

1—6. Falla, arr. Kochanski: Suite populaire espagnole • 7. Granados, arr. Kreisler: Spanish Dance (No. 5) • 8. Halffter, arr. Heifetz: Danza de la gitana

ITZHAK PERLMAN (violin)
SAMUEL SANDERS (piano)

S-1-37590
STEREO
33-1/3

Recorded in England
℗1980 EMI Records Limited



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CAPITOL MARCA REG.
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angel

2

The Spanish Album

Sarasate: 1. Habañera (arr. Francescatti)
2. Playera • 3. Spanish Dance No. 8 in C
4. Malagueña (arr. Francescatti)
5. Caprice basque (arr. Francescatti)

ITZHAK PERLMAN (violin)
SAMUEL SANDERS (piano)

S-2-37590
STEREO
33-1/3

Recorded in England
℗1980 EMI Records Limited



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RGW INC

RECORDS

SIDE A:

STEREO
33⅓ R.P.M.
R.G.W.N.H. 003

NAP HEPBURN

RECORDED AT
SUNSET STUDIO
TRINIDAD
ENG. E. SOOKRADGE
LESTON PAUL

MAKE LOVE NOT WAR
IS PARTY TONIGHT

Music Arranged & Conducted by Leston Paul
All Songs Composed by D. Williams "Merchant"
Produced by Lennox D. Whiteman
Distributed by Lance Kippings de Bourg
278 Hancock St., Bklyn, N.Y. Tel. 718-857-5313
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RGW INC

RECORDS

SIDE B:

STEREO
33⅓ R.P.M.
R.G.W.N.H. 003

NAP HEPBURN

RECORDED AT
SUNSET STUDIO
TRINIDAD
ENG. E. SOOKRADGE
LESTON PAUL



IS PARTY TONIGHT (CLUB MIX)

NEVER GIVE UP

Music Arranged & Conducted by Leston Paul
All Songs Composed by D. Williams "Merchant"
Produced by Lennox D. Whiteman
Distributed by Lance Kippings de Bourg
278 Hancock St., Bklyn, N.Y. Tel. 718-857-5313
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Jammy$
JAMMYS
READY FOR DOMINICK
DOMINICK
Produced & Arranged By
King Jammy
1. MINI VAN DRAMA
2. LET'S GO AND LICK SOME SHOT
3. A YEAR IN JAMAICA
4. A YEAR IN JAMAICA (DUB)
5. FAVOUR BOY GEORGE
SIDE ONE
J 008
All Tracks written by D. Kenney
Copyrights control
Made in Jamaica


Jammy$
READY FOR DOMINICK
DOMINICK
Produced & Arranged By
King Jammy
1. FOOTBALL STORY
2. FOOTBALL DUB
3. READY FI DOMINICK
4. EASY FI COME
5. SIT ON A CORNER
All Tracks written by D. Kenney
Copyrights control
Made in Jamaica
JAMMYS
SIDE TWO
J 008

FLEETWOOD RECORDS



AMERICAN HOT ROD ASSOCIATION
WINTER CHAMPIONSHIPS
ARIZONA RACEWAY, PHOENIX, ARIZONA

SIDE 1

FLP4003
P4RM-7233
Time: (26:03)

33 1/3 RPM RIAA

Record Runs - Hot Cars - Stock Cars
Fuel & Gas Dragsters

Narrated by Jon Lundberg "The Voice of Drag Racing"

Recorded in Phoenix, Arizona
by Richard I. Blake

HIGH FIDELITY®

a product of FLEETWOOD • RAVIN RECORDING • LYNN, MASS.

FLEETWOOD RECORDS

COMPETITION SOUND SERIES

SIDE 2

AMERICAN HOT ROD ASSOCIATION WINTER CHAMPIONSHIPS ARIZONA RACEWAY, PHOENIX, ARIZONA

FLP4003

P4RM-7234

Time: (30:27)

33 1/3 RPM RIAA

Final Round Eliminations
Fuel & Dragster Eliminations

Narrated by Jon Lundberg, "The Voice of Drag Racing"

Recorded in Phoenix, Arizona
by Richard I. Blake

HIGH FIDELITY®

a product of FLEETWOOD • RAVIN RECORDING • LYNN, MASS.

Clifton

135 MAIN AVENUE

CLIFTON, N.J. 07011

(201) 365-0049

REUNION

"A COOL CHANGE"

LP-1006-A
Classic Acappella
Series
Vol. 6



33 1/3 RPM
A RONNIE I.
PRODUCTION

1. COOL CHANGE
2. DON'T LET HIM TAKE YOUR LOVE FROM ME
3. BUFFALO SOLDIER
4. BAD IS BAD
5. IS THAT THE WAY YOU LOOK?
6. SEA CRUISE
7. CHAIN GANG
8. PEOPLE GET READY

Clifton

135 MAIN AVENUE CLIFTON, N.J. 07011
(201) 365-0049

REUNION

"A COOL CHANGE"

LP-1006-B
Classic Acappella
Series
Vol. 6

33 1/3 RPM
A RONNIE I.
PRODUCTION

1. WONDERFUL TONIGHT
2. MAN OH MAN
3. AT THIS MOMENT
4. LOVE THE ONE YOU'RE WITH
5. LOOKING FOR AN ECHO
6. HEART OF SATURDAY NIGHT
7. BRING IT ON HOME TO ME
8. DON'T IT MAKE YOU WANNA GO HOME

Produced by:
ARTISTIC COMMUNICATIONS
Distributed by:
Griot Musik



© ™ 1992

SWEET LOVE
SIDE 1

1. Sweet Love
SWEET MIX 3:55
Alvin, **Daddy Freddy,

Single Debut Release
From the Album
MUTINY PON DE BANG GAH RANG

2. Sweet Love
LOVE MIX 4:00
Alvin, **Daddy Freddy,

**Appearing courtesy of Chrysalis Records

GM 878-1
All Rights Reserved

Stereo 33 1/3

Produced by:
ARTISTIC COMMUNICATIONS
Distributed by:
Griot Musik



© ™ 1992

SPECIAL CUT
SIDE A

1. Special Cut
SPECIAL MIX 4:01
JR. P.

Single Debut Release
From the Album
MUTINY PON DE BANG GAH RANG

2. Special Cut
FLESH AXE MIX 4:00
JR. P.

GM 878-1
All Rights Reserved

Stereo 33 1/3


CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS
An Original Sound Track Recording
The Samuel Goldwyn Motion Picture Production of
PORGY and BESS
WORDS BY DUBOSE HEYWARD and IRA GERSHWIN
MUSIC BY GEORGE GERSHWIN
WOS 2016
STEREO
SIDE 1
(2016 A)
OVERTURE
SUMMERTIME
A WOMAN IS A SOMETIME THING
THE WAKE: GONE, GONE, GONE; PORGY'S PRAYER
MY MAN'S GONE NOW
I GOT PLENTY O' NUTTIN'
BESS, YOU IS MY WOMAN NOW
MANUFACTURED BY CBS RECORDS CANADA LTD. REG. T.M. OWNER "CBS MASTERWORKS"


CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS
An Original Sound Track Recording
The Samuel Goldwyn Motion Picture Production of
PORGY and BESS
WORDS BY DUBOSE HEYWARD and IRA GERSHWIN
MUSIC BY GEORGE GERSHWIN
WOS 2016
STEREO
SIDE 2
(2016 B)
MORNING; CATFISH ROW
I CAN'T SIT DOWN
IT AIN'T NECESSARILY SO
I AIN'T GOT NO SHAME
WHAT YOU WANT WITH BESS?
STREET CRIES: STRAWBERRY WOMAN;
CRAB MAN
I LOVES YOU, PORGY
A RED HEADED WOMAN
CLARA, CLARA
THERE'S A BOAT THAT'S LEAVIN'
SOON FOR NEW YORK
OH, WHERE'S MY BESS?
I'M ON MY WAY
MANUFACTURED BY CBS RECORDS CANADA LTD. REG. T.M. OWNER "CBS MASTERWORKS"

Para Tomás con cariño de siempre de su Mamá 25-XII-72

RCA VICTOR

RCA

"NEW ORTHOPHONIC" HIGH FIDELITY

"MI BUENOS AIRES"

LPM-1593-

GRUVE-GARD PAT. No. 18034 DE 14 OCTUBRE 1958

℗ 1965

1.- MI BUENOS AIRES QUERIDO - Tango
2.- VOLVER - Tango (Carlos Gardel - A. Le Pera)
3.- UNO - Tango (E.S. Discépolo - M. Mores)
4.- NOSTALGIAS - Tango (E. Cadícamo - J.C. Cobián)
5.- MADRESELVA - Tango (Francisco Canaro)
6.- ESTA NOCHE ME EMBORRACHO - Tango
(Enrique Santos Discépolo)

TERIG TUCCI y su Orquesta

ZP-6171

LONG 33 1/3 PLAY

DERECHOS EJECUCION PUBLICA Y RADIOTRANSMISION RESERVADOS POR CORPORACION DE RADIO DE CHILE S.A. "MARCAS REGISTRADAS"


RCA VICTOR
RCA
"NEW ORTHOPHONIC" HIGH FIDELITY
"MI BUENOS AIRES"
LPM-1593
GRUVE-GARD
PAT. No. 16034 DE 14 OCTUBRE 1958
℗ 1965
1.- NIEBLA DEL RIACHUELO - Tango (E. Cadícamo - J.C. Cobián)
2.- YIRA... YIRA... - Tango (E.S. Discépolo)
3.- SUS OJOS SE CERRARON - Tango (Carlos Gardel)
4.- ARRABAL AMARGO - Tango (Carlos Gardel)
5.- FLORIDA - Tango (Terig Tucci)
6.- RECUERDO - Tango (Pugliese - Pirovano)
TERIG TUCCI y su Orquesta
ZP-6172
LONG 33 1/3 PLAY
DERECHOS EJECUCION PUBLICA Y RADIOTRANSMISION RESERVADOS POR CORPORACION DE RADIO DE CHILE, S.A. "MARCAS REGISTRADAS"

LONG PLAY 33 1/3

I'LL MEET YOU IN CHURCH SUNDAY MORNING

BILL MONROE AND HIS BLUE GRASS BOYS



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. I'LL MEET YOU IN CHURCH SUNDAY MORNING (2:57-P.D.)
2. DRIFTING TOO FAR FROM THE SHORE (2:27-P.D.)
3. MASTER BUILDER (2:00-BMI)
4. I FOUND THE WAY (2:17-SESAC)
5. WE'LL UNDERSTAND IT BETTER (2:16-P.D.)
6. LET ME REST AT THE END OF MY JOURNEY (3:36-P.D.)

LONG PLAY 33 1/3

I'LL MEET YOU IN CHURCH SUNDAY MORNING

BILL MONROE AND HIS BLUE GRASS BOYS

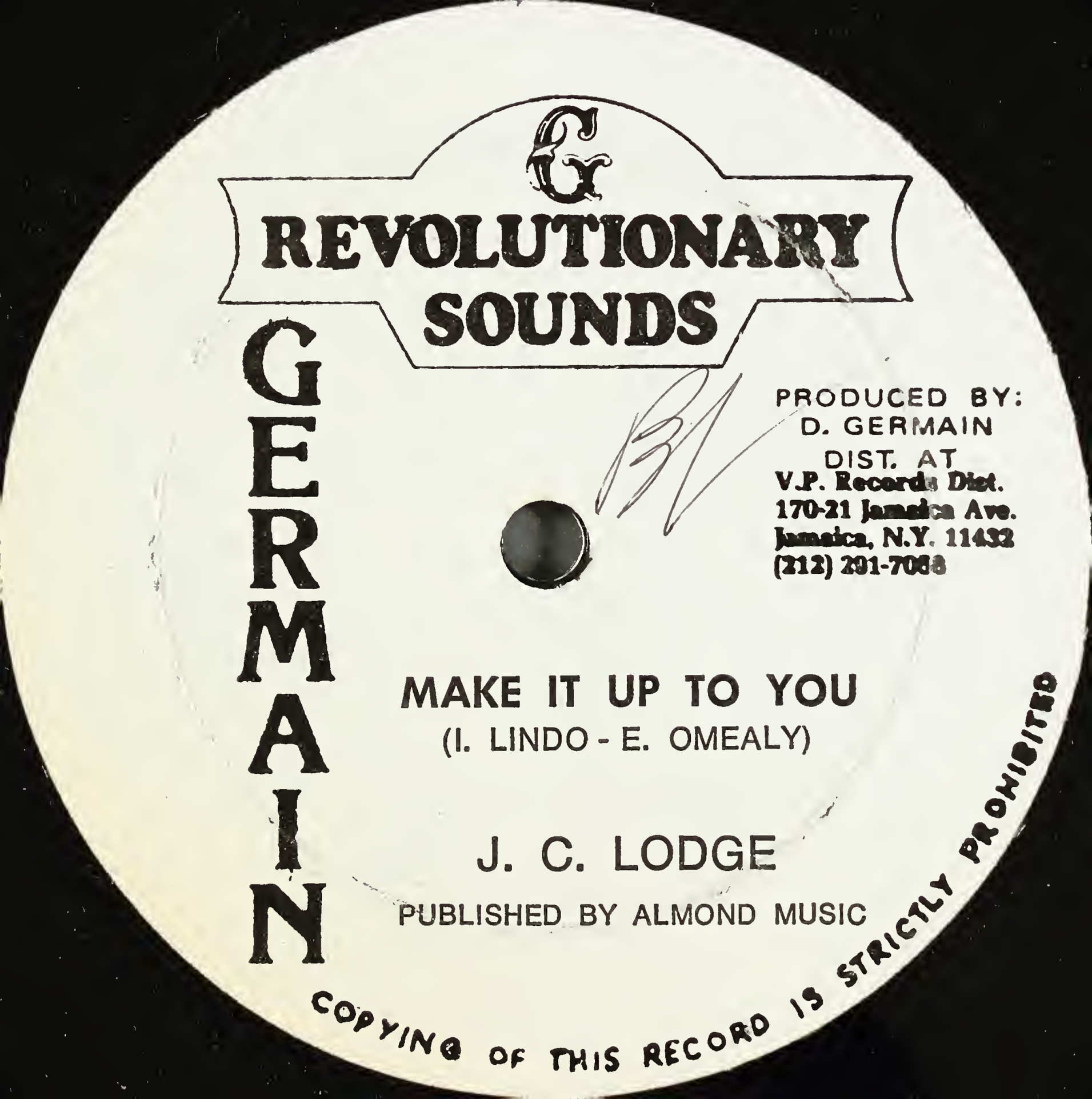


REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. GOING HOME (2:01-BMI)
2. ONE OF GOD'S SHEEP (2:12-BMI)
3. WAY DOWN DEEP IN MY SOUL (2:28-P.D.)
4. ON THE JERICHO ROAD (2:42-P.D.)
5. FARTHER ALONG (3:25-BMI)
6. THE GLORY LAND WAY (1:55-BMI)


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
Side A
Stereo
Produced by
Charlie's Records
Inc., N.Y.
KING SWALLOW
SCR 100
Charlie's
Records, Inc.
℗1980 ©1980
Kuti Music
Arr. by Pelham Goddard
JOY FROM HEAVEN (Part One)
JOY FROM HEAVEN (Part Two)
(Rupert Philo)


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
Side B
Stereo
Produced by
Charlie's Records
Inc., N.Y.
KING SWALLOW
CSR 100
Charlie's
Records, Inc.
℗1980 ©1980
Kuti Music
Arr. by Clive Brad
JOY FROM HEAVEN (Part Three)
JOY FROM HEAVEN (Part Four)
(Rupert Philo)


REVOLUTIONARY SOUNDS
GERMAIN
PRODUCED BY:
D. GERMAIN
DIST. AT
V.P. Records Dist.
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7068
MAKE IT UP TO YOU
(I. LINDO - E. OMEALY)
J. C. LODGE
PUBLISHED BY ALMOND MUSIC
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REVOLUTIONARY SOUNDS

GERMAIN

PRODUCED BY:
D. GERMAIN

DIST. AT
V.P. Records Dist.
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(212) 291-7058

COPYING OF THIS RECORD IS STRICTLY PROHIBITED

JAMAAZIMA

JAZ-64
producers:
B. Bailey,
Nami & Delly



Side A
45 *RPM*
© ℗ 1990 Jamaa Zima Music BMI

NAMI & JAMES BOND

1. "WORL' A WINE"

(Nami Harmon & James Bond)

2. "HOT DUB"

exec. prod. Living Room Productions
recorded at: Living Room Studios
musicians: Nami Harmon & Danny Miller
Dist. by: Jamaa Zima Music Center
225 E. 167th Street • Bronx, NY 10456
(212) 590-1373

Unauthorized Copying Prohibited



JAZ-64
producers:
B. Bailey,
Nami & Delly

Side B
45 *RPM*
© Ⓟ 1990 Jamaa
Zima Music BMI

NAMI

"WORL' A WINE" • Vocal Version

(Nami Harmon)
exec. prod. Living Room Productions
recorded at: Living Room Studios
musicians: Nami Harmon & Danny Miller
Dist. by: Jamaa Zima Music Center
225 E. 167th Street • Bronx, NY 10456
(212) 590-1373

Unauthorized Copying Prohibited

THE CREATORS



BAD MAGIC

THE WEIGHT

INSTRUMENTALS

SIDE A **A1** THE MISSION 2:27 **A2** THE MUSIC 3:29
A3 HEART POUND 3:31 **A4** THAT'S MY WORD 3:30

SIDE B **B1** KRONKITE 4:22 **B2** IN AND OUT 3:30
B3 STREET CONEXIONS 3:07 **B4** HOE'S AND DOUGH 3:28

SIDE C **C1** [ANOTHER] ANOTHER WORLD 4:41 **C2** W.A.R. 4:11
C3 NO LOVE 4:06

SIDE D **D1** WATCH US TOUCH 3:48 **D2** THE CYPHER 3:24
D3 OH YEAH 3:54 **D4** HARD MARGIN 4:32

BDM 202
VOODOO@BAD-MAGIC.COM

6 98650 22021 5

BAD MAGIC

THE CREATORS

THE WEIGHT

INSTRUMENTALS

SIDE A

33 1/3 RPM

A1 THE MISSION **A2** THE MUSIC

A3 HEART POUND **A4** THAT'S MY WORD

All tracks produced by the Creators.

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BAD MAGIC

THE CREATORS

THE WEIGHT

INSTRUMENTALS

SIDE B

33 1/3 RPM

B1 KRONKITE **B2** IN AND OUT

B3 STREET CONEXIONS **B4** HOE'S AND DOUGH

All tracks produced by the Creators.

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BAD MAGIC
THE CREATORS
THE WEIGHT
INSTRUMENTALS
SIDE C
33 1/3 RPM
C1 [ANOTHER] ANOTHER WORLD
C2 W.A.R. C3 NO LOVE
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BAD MAGIC
THE CREATORS
THE WEIGHT
INSTRUMENTALS
SIDE D
33 1/3 RPM
D1 WATCH US TOUCH D2 THE CYPHER
D3 OH YEAH D4 HARD MARGIN
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GNP CRESCENDO

PASSION

(Trower/Bronze

Skyview Music Corp./
Louise Music (ASCAP)

33 1/3 RPM
STEREO

GNP-PRO-4
3:56

ROBIN TROWER

(From the New LP "PASSION" GNPS 2187)

Produced by NEIL NORMAN

℗ 1987 GNP Crescendo Record Co., Inc.

Foley - Bartolo
• Records •

STRYKE 2

SIDE 1
STRYKE 2

℗ © 1989
Bartolo-Foley Pub.

1. FOOD POISONING 2:43
(Foley • Bartolo)

2. BEYOND INSANITY 5:48
(Foley • Bartolo)

Foley - Bartolo
• Records •

STRYKE 2

SIDE 2
STRYKE 2

℗ © 1989
Bartolo-Foley Pub.

1. I NEED A VACATION 3:40
(Foley • Bartolo)

2. SHOPPING CRAZE 3:36
(Foley • Bartolo)



COLUMBIA

STUDIO 2 STEREO

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(YEX.172) 33⅓ TWO 102

℗ 1965

1 1

HELP !

1. HELP! 2. ANOTHER GIRL. 3. YOU'RE GOING TO LOSE THAT GIRL.
4. I NEED YOU* 5. YOU'VE GOT TO HIDE YOUR LOVE AWAY.
6. THE NIGHT BEFORE

(All from film "Help!")

(Lennon—McCartney) (*Harrison)

Northern Songs Ltd. NCB

GEORGE MARTIN
and HIS ORCHESTRA

MADE IN Gt. BRITAIN

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COLUMBIA

STUDIO 2 STEREO

SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS

(YEX.173) 33⅓

TWO 102

℗ 1965

2

2

HELP !

1. TICKET TO RIDE (from film "Help!") Northern Songs Ltd. NCB. 2. BAHAMA SOUND* Dick James Ltd. NCB. 3. I'VE JUST SEEN A FACE. Northern Songs Ltd. NCB. 4. IT'S ONLY LOVE. Northern Songs Ltd. 5. TELL ME WHAT YOU SEE. Northern Songs Ltd. NCB. 6. YESTERDAY Northern Songs Ltd. NCB (Lennon—McCartney) (*Martin)

GEORGE MARTIN
and HIS ORCHESTRA

MADE IN Gt. BRITAIN

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Epic
MIKE OLDFIELD
FIVE MILES OUT
Virgin
ARE 37983
SIDE 1
STEREO
AL 37983
℗ 1982 Virgin Records, Ltd.
TAURUS II 24:42 -M. Oldfield- (ASCAP)
"EPIC", IS A TRADEMARK OF CBS INC./ MARCA REG.


Epic
MIKE OLDFIELD
FIVE MILES OUT
Virgin
ARE 37983
SIDE 2
STEREO
BL 37983
℗ 1982 Virgin Records, Ltd.
1. FAMILY MAN 3:49 -M. Oldfield - T. Cross - R. Fenn - M. Frye - M. Reilly - M. Pert- (ASCAP)
2. ORABIDOO 13:03 -M. Oldfield - T. Cross - R. Fenn - M. Frye - M. Reilly - M. Pert- (ASCAP)
3. MOUNT TEIDI 4:10 -M. Oldfield- (ASCAP)
4. FIVE MILES OUT 11:32 -M. Oldfield- (ASCAP)
"EPIC", IS A TRADEMARK OF CBS INC./ MARCA REG.

STEREO

VENDOR: MERCURY RECORD CORPORATION

Mercury® RECORDS

SPANISH FIRE
LOS CHAVALES DE ESPANA

SR-60874
Side 1



A Stereophonic
High Fidelity
Recording

1. AY, AY, AY - 2:22
2. LA MARCHA DE CADIZ - 1:55
3. DOCE CASCABELES - 2:46
4. AMOR - 2:16
5. TE SIGO ESPERANDO - 2:38
6. DANZA CASTELLANA - 1:59

LONG PLAYING • HIGH FIDELITY

STEREO

VENDOR MERCURY RECORD CORPORATION

Mercury® RECORDS

SPANISH FIRE
LOS CHAVALES DE ESPANA

SR-60874
Side 2

A Stereophonic
High Fidelity
Recording

1. FLAMENCO TWIST - 3:20
2. LA MORENA DE MI COPLA - 1:48
3. LA VIOLETERA(Who'll Buy My Violets) - 2:39
4. ESCANDALO - 2:05
5. NOCHE DE RONDA - 2:32
6. VIVA MADRID - 1:58

LONG PLAYING • HIGH FIDELITY

Verve® Records

CALIFORNIA DREAMING

WES MONTGOMERY

Arr. By Don Sebesky

Prod. By Creed Taylor

STEREO

V6-8672

(MGS-586)

Side 1



1. CALIFORNIA DREAMING—3:38
   (Phillips) Trousdale Music—BMI
2. SUN DOWN—6:00
   (Montgomery) Taggie Music—BMI
3. OH YOU CRAZY MOON—3:40
   (Burke-Van Heusen)
   M. Witmark And Sons—ASCAP
4. MORE, MORE, AMOR—2:50
   (Lake) Almo Music—ASCAP
5. WITHOUT YOU—3:00
   (Marino-Myers)
   Southern Music—ASCAP

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


Verve®
Records
CALIFORNIA DREAMING
WES MONTGOMERY
Arr. By Don Sebesky
Prod. By Creed Taylor
STEREO
V6-8672
(MGS-587)
Side 2
1. WINDS OF BARCELONA—3:07
(Lake) Almo Music—ASCAP
2. SUNNY—4:00
(Hebb) Portable Music—BMI
3. GREEN PEPPERS—2:55
(Lake) Almo Music—ASCAP
4. MR. WALKER—3:35
(Montgomery)
Taggie Music—BMI
5. SOUTH OF THE BORDER—3:15
(Down Mexico Way)
(Carr-Kennedy)
Shapiro-Bernstein & Co.—ASCAP
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—Made in U.S.A.

RHYTHM RECORDS

RR-115

CALLED BY;

WADE DRIVER
2542 PALO PINTO
HOUSTON, TEXAS 77080
(713) 462-1120

"SOME BROKEN HEARTS NEVER MEND"

OPEN×BREAK×CLOSE

CIRCLE:
×COFFEE BLACK, CIGARETTE
××START THIS DAY, LIKE ALL THE REST
LEFT ALLEMANDE DOSADO NOW
LEFT ALLEMANDE, WEAVE THE RING
SOME BROKEN HEARTS NEVER MEND
DOSADO AND PROMENADE MY FRIEND
SOME TEARS WILL NEVER DRY
AND MY LOVE FOR YOU WILL NEVER DIE

FIGURE:

FOUR LADIES CHAIN, THREE QUARTERS ROUND
1&3 (2&4) PROMENADE HALF WAY AROUND
COME DOWN THE MIDDLE AND SQUARE THRU IT'S FOUR NOW
GO ALL THE WAY AND THEN, GO RIGHT AND LEFT THRU
PASS THRU, TRADE BY, AND GO LEFT ALLEMANDE
DOSADO AND PROMENADE LAND
SOME TEARS WILL NEVER DRY
AND MY LOVE FOR YOU WILL NEVER DIE

TAG: YES, MY LOVE FOR YOU WILL NEVER DIE

ADDITIONAL LYRICS:

×RENDEVOUS, IN THE NIGHT
××AND A WILLING WOMAN, TO HOLD ME TIGHT

DIANE TABER

"I Don't Want To Need You Anymore"

&

"The Summer Knows"

movie theme from "Summer of '42"

Arranged and Conducted by Dick Fadale



GP Records
515 - Stereo

Glenn Productions, 157 W. 57th St. NYC 10019 (21[illegible]3585

DIANE TABER

"I Don't Want To Need You Anymore"

&

"The Summer Knows"

movie theme from "Summer of '42"

Arranged and Conducted by Dick Fadale



GP Records
515 - Stereo

Glenn Productions, 157 W. 57th St. NYC 10019 (212) 586-6585


GP
RECORDS
GP-515
Side One
Prod. by Ben Arrigo
& Joe Bongi, Jr.
STEREO
WB Music Corp.
ASCAP
Time: 2:29
THE SUMMER KNOWS
from the WARNER BROS. film "SUMMER OF '42"
(Marilyn & Alan Bergman - Michel Legrand)
DIANE TABER
A GLENN PRODUCTION
157 W. 57th St., NYC 10019


GP
RECORDS
GP-515
Side Two
Prod. by Ben Arrigo
& Joe Bongi, Jr.
STEREO
N.S. Beaujolais
Music Inc.
ASCAP
Time: 2:45
I DON'T WANT TO NEED YOU ANYMORE
(Sally Eaton - George Brackman)
DIANE TABER
A GLENN PRODUCTION
157 W. 57th St., NYC 10019

THE Sets In Order
AMERICAN
SQUARE DANCE
SOCIETY

1984

FIVE MINUTE HOEDOWN

HD-93

BILLY JOHN

(Courtesy of Wagon Wheel Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to The Sets in Order American Square Dance Society

45 RPM

THE Sets in Order
AMERICAN
SQUARE DANCE
SOCIETY

1984

FIVE MINUTE HOEDOWN



HD-94

FREDDIE'S FANCY

(Courtesy of Wagon Wheel Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to The Sets in Order American Square Dance Society

45 RPM

THE Sets In Order
AMERICAN
SQUARE DANCE
SOCIETY

1984

FIVE MINUTE HOEDOWN



HD-91

DON'S DILEMMA

(Courtesy of Wagon Wheel Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to The Sets in Order American Square Dance Society

45 RPM

THE Sets in Order
AMERICAN
SQUARE DANCE
SOCIETY

1984
FIVE MINUTE HOEDOWN



HD-92

DON'S DREAM

(Courtesy of Wagon Wheel Records)

THIS RECORD NOT FOR SALE

Available only with a Membership to The Sets in Order American Square Dance Society

45 RPM


Blue Star
For
Square Dancin'
2051-A
(VMNP-7005)
Singing Call
Called
DON'T WORRY ABOUT THE MULE,
LOAD THE WAGON
Key C: Time: 3:43, Tempo 130
CALLER: DAVE TAYLOR
MUSIC: BAYOU RAMBLERS
Merrbach Record Service
Houston, Texas


Blue Star
For
Square Dancing
2051-B
(VMNP-7006)
Singing Call
Instrumental
DON'T WORRY ABOUT THE MULE,
LOAD THE WAGON
Key C: Time: 3:43, Tempo 130
INSTRUMENTAL
MUSIC: BAYOU RAMBLERS
Merrbach Record Service
Houston, Texas


Running Bear
Music &
Kahoona Tunes,
Inc. BMI
Time: 2:25
TM 518
(TM 518A)
TRYIN' TO GET TO YOU
(S. Couto, R. Mancini, R. Calitri)
THE FEATHERS
Produced by N. Marzano, J. Calvert
A Big Kahoona Production
A Product Of Kasenetz-
Katz Assoc. Inc.
A Product of Kasenetz-Katz Assoc., Inc.
Exclusively Distributed by Buddah Records


Tear
Running Bear
Music &
Kahoona Tunes,
Inc. BMI
Time: 2:20
TM 518
(TM 518B)
MY BABY'S SOUL GOOD
(P. Naumann, N. Marzano, J. Calvert)
THE FEATHERS
Produced by N. Marzano, J. Calvert
A Big Kahoona Production
A Product Of Kasenetz-
Katz Assoc. Inc.
A Product of Kasenetz-Katz Assoc., Inc.
Exclusively Distributed by Buddah Records

YOU CAME JUST IN TIME

(Strickland/Patterson)

SOUL POWER



118 Soul Power
(SL 2423)
Su-Ma/Rogan
(BMI)
Time: 2:37
Producer:
B. Patterson
Arranger:
B. Patterson/
B. Marshall/
R. Dilulio
STEREO

Soul Power
℗ 1973 Jewel
Record Corp.

TOMMIE YOUNG

From Album #3316
Recorded at Sound/City,
Shreveport, La.

YOU CAN'T HAVE YOUR CAKE (AND EAT IT TOO)

(Strickland/Patterson)

Play This Side

SOUL POWER



118 Soul Power
(SL 2424)
Su-Ma/Rogan
(BMI)
Time: 3:31
Producer:
B. Patterson
Arranger:
B. Patterson/
B. Marshall/
R. Dilulio
STEREO

Soul Power
℗ 1973 Jewel
Record Corp.

TOMMIE YOUNG

From Album #3316
Recorded at Sound/City,
Shreveport, La.


HOUSE OF
Orange
Notes of Gold, Inc.—ASCAP
Time 2:27
Produced by Bill Crump & Allen Orange
HO45-2401
(HO-3-A-GD)
MONO
DON'T MARRY A FOOL
(Vernon Davis-Reuben Bell)
GEATER (Jeater) DAVIS
Division of Santo Records, Inc.
Hotel King Cotton, Memphis, Tenn.


HOUSE OF
Orange
Notes of Gold,
Inc.—ASCAP
Time 2:37
Produced by
Bill Crump &
Allen Orange
HO45-2401
(HO-4-B-GD)
MONO
SWEET WOMANS LOVE
(Reuben Bell-Vernon Davis)
GEATER (Jeater) DAVIS
Division of Santo Records, Inc.
Hotel King Cotton, Memphis, Tenn.

RCA

LANA CANTRELL

Arranged and conducted by
Artie Butler

Producer: Mike Berniker



STEREO
PLUG
74-0173

NOT
FOR SALE

George Pincus
& Sons Music
Corp., ASCAP
XPKS-4376

3:00

IF I SAY NO

(Ahlert-Carr)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA

LANA CANTRELL

Arranged and conducted by
Artie Butler

Producer: Mike Berniker



STEREO

74-0173

NOT FOR SALE

T. B. Harms Co., ASCAP
XPKS-4378

2:25

ALL THE THINGS YOU ARE

(Kern-Hammerstein)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

I LOVE TO DREAM

(A. Tilmon)

Promotion Copy
Not For Sale

E 614
Bridgeport
Music, Inc.
(BMI)
Time: 2:53
(E 3032)

Arranged &
Conducted By
A. Tilmon &
J. Allen



EASTBOUND
RECORDS

COMPATIBLE
STEREO

A. C. TILMON

A KATOUZZION PRODUCTION
For Eastbound Records, Inc.
℗1973 EASTBOUND
RECORDS, INC.
DETROIT, MICHIGAN

DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.

PALOMAR

Pub: Englewood
Publishing, Inc.
BMI
Time: 2:30
PA 206

45 - 2203V

PROMOTIONAL
COPY

NOT FOR SALE

MEXICAN PEARLS

(Randi; Mikolas)

DON RANDI

Produced by Camarata

DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

PALOMAR



Pub: E. H. Morris
& Co., Inc.
ASCAP
Time: 2:36
PA 207

45 - 2203V

PROMOTIONAL
COPY

NOT FOR SALE

I DON'T WANNA BE KISSED

(Elliot; Spina)

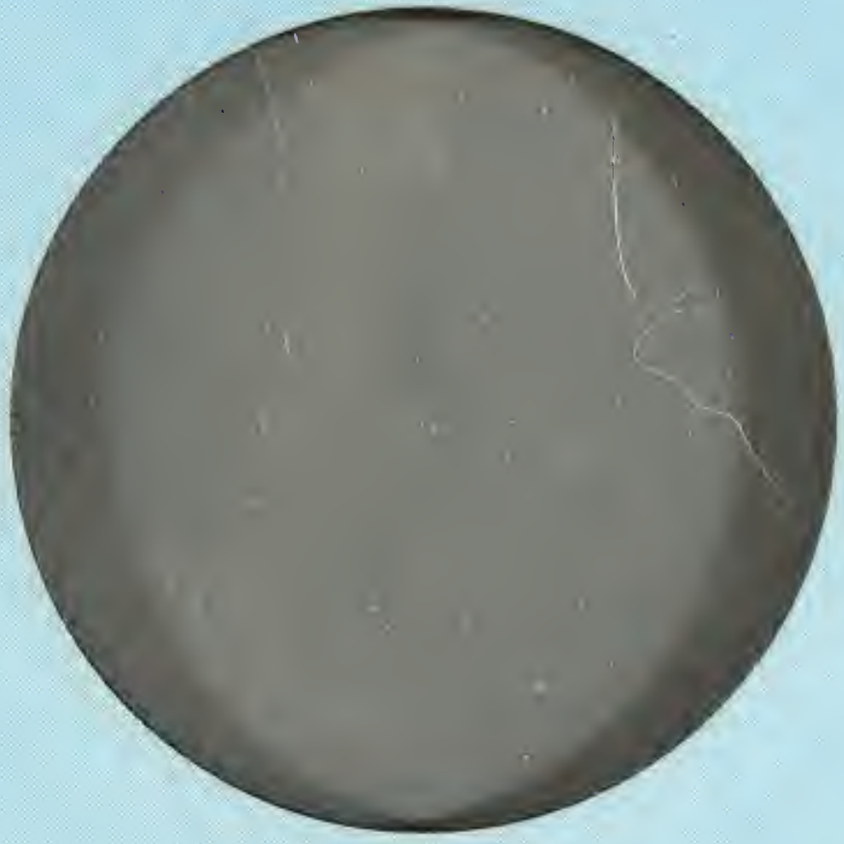
DON RANDI

Produced by Camarata

DISTRIBUTED BY LONDON RECORDS, INC. MADE IN U.S.A.

EXOTIC RECORDS

Lou-Jean
Music BMI
2:57
45 RPM



EX 8010A
arr. & dir.
by Arhtur Braun

LOVE IS THE STRONGEST THING

(Arthur Braun)

OTIS MATTHEW

An Exotic Production

EXOTIC RECORDS

Lou-Jean
Music BMI
1:54
45 RPM



EX 8010B
arr. & dir.
by Arthur Braun

I DON'T MAKE MUCH MONEY

(Otis Matthew)

OTIS MATTHEW

An Exotic Production


bell
B-910
Time 2.28
Arranged by
Billy Strange
Screen Gems-
Columbia Music,
Inc. BMI
9646
I THINK I LOVE YOU
(Tony Romeo)
THE PARTRIDGE FAMILY
STARRING SHIRLEY JONES
Featuring David Cassidy
Prod by Wes Farrell for Coral Rock
Productions, Inc.
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


bell
Screen Gems-
Columbia Music,
Inc. BMI
9647
B-910
Time. 2,45
Arranged by
Billy Strange
SOMEBODY WANTS TO LOVE YOU
(Mike Appel-Jim Cretecos-Wes Farrell)
THE PARTRIDGE FAMILY
STARRING SHIRLEY JONES
Featuring David Cassidy
Prod. by Wes Farrell for Coral Rock
Productions, Inc.
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


ATLANTIC
45 R.P.M.
45-2794
INSTRUMENTAL
Pub., Marmoney, BMI
Time: 2:57
ST-A-20886 SP
PLUG SIDE
STEREO
TELL IT
(Grant Reed)
MONGO SANTAMARIA
Arranged & Conducted by Marty Sheller
Produced by Joel Dorn
Recorded at Regent Sound Studios and
Atlantic Recording Studios,
New York, N.Y.
From Atlantic LP 1581
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


ATLANTIC
45 R.P.M.
45-2794
INSTRUMENTAL
Pub., Marmoney, BMI
Time: 3:00
ST-A-20384 SP
STEREO
HIPPO WALK
(Marty Sheller, Neal Creque, Joel Dorn, Lewis Hahn)
MONGO SANTAMARIA
Arranged & Conducted by Marty Sheller
Produced by Joel Dorn
Recorded at Regent Sound Studios and
Atlantic Recording Studios,
New York, N.Y.
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

GOT IT HERE TO GIVE

(Billy Olive-Kenny Nolan)

Promotional Copy



Richbare Music CO. BMI 9859

AMOS
RECORDS, INC.

AJB 158

Time: 3:08

Arranged by: Billy Olive

BILLY OLIVE

Produced by Dick Glasser for Dick Glasser Productions

DIST. BY BELL RECORDS, A DIV. OF COLUMBIA PICTURES INDUSTRIES, INC., N.Y.C.

STUDY IN A GREY AFTERNOON

(Billy Olive-Ken Polacheck)

Promotional Copy

Richbare Music Co. BMI 9870



AMOS RECORDS, INC.

AJB 158

Time: 3:03

Arranged by: Billy Olive

BILLY OLIVE

Produced by Dick Glasser for Dick Glasser Productions

DIST. BY BELL RECORDS, A DIV. OF COLUMBIA PICTURES INDUSTRIES INC., N.Y.C.


DUNHILL
abc
RECORDS
Publisher:
ABC/Dunhill
Music, Inc.
& Rall Music
(BMI)
(45-01693-S)
Arranged by
Gil Askey
STEREO
D-4376
Time: 3:47
PRODUCED BY
STEVE BARRI/
DENNIS
LAMBERT/
BRIAN POTTER
"ONE WOMAN MAN"
(L. Perry/P. Townsend)
LAWRENCE PAYTON
©1972/73, ABC
Records, Inc.


DUNHILL
abc
RECORDS
Publisher:
ABC/Dunhill
Music, Inc.
& Rall Music
(BMI)
(45-01694-S)
Arranged by
Gil Askey
STEREO
D-4376
Time: 4:42
PRODUCED BY
STEVE BARRI/
DENNIS
LAMBERT/
BRIAN POTTER
"LOVE MAKES YOU HUMAN"
(V. Benson/R. Benson/Len Perry)
LAWRENCE PAYTON
℗1972/73, ABC
Records, Inc.


MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.
THERE IT IS
(Leo Graham)
From Brunswick Album BL 754198 "THERE IT IS"
STEREO
B 55507
(7-512)
Brunswick
Julio-Brian
Music, Inc.
BMI
Time: 3:15
LIONEL HAMPTON
Arr: James Mack - Willie Henderson
Produced By Sonny Sanders
℗ 1973 Brunswick Record


MARCA REGISTRADA • MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.
HAPPINESS
(Hamilton Bohannon - Andrea Bohannon)
From Brunswick Album BL 754198 "THERE IT IS"
STEREO
B 55507
(7-515)
Brunswick
Hog Music, Inc. ASCAP
Time: 3:45
LIONEL HAMPTON
Arr: Hamilton Bohannon
Produced By Sonny Sanders
℗ 1973 Brunswick Record

Chocolate City



STEREO
CC 001
(001-A)
Charles K. Harris Music Co., Inc. ASCAP
Time: 3:30

CAMEO

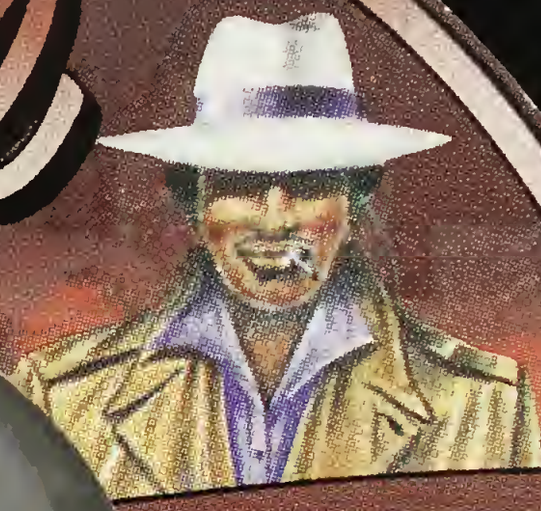
Produced by
Larry Blackmon
and Johnny Melfi
SIDE A

"FIND MY WAY"
(John Melfi)

℗ 1975 Casablanca Records, Inc.
Chocolate City Records

Manufactured and Distributed by Casablanca Records, Inc., 1112 North Sherbourne Drive, Los Angeles, California 90069 Made in U.S.A.

Chocolate City



STEREO
CC 001
(001-B)
Scarmalgia
Music Co.,
ASCAP
Time: 4:32

CAMEO

Produced by
Larry Blackmon
and Johnny Melfi
SIDE B

"GOOD COMPANY"
(John Melfi)
℗ 1975 Casablanca Records, Inc.
Chocolate City Records

Manufactured and Distributed by Casablanca Records Inc., 1112 North Sherbourne Drive, Los Angeles, California 90069. Made in U.S.A.

abc Records™

A

Publisher:
American
Broadcasting
Music, Inc. &
DaAnn Music
(ASCAP)
(45-16680-S)

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
ABC-12053
Time: 3:30
(Intro: :05)

PRODUCED BY
DAVE
CRAWFORD
Arranged by
Wade Marcus

"FRIENDS"

(From the LP "Friends")
(D. Crawford/C. Mann/W. Boulware)

B. B. KING

℗1974, ABC
Records, Inc.

abc Records™

A

Publisher:
American
Broadcasting
Music, Inc. &
DaAnn Music
(ASCAP)
(45-16680-M)

PROMOTIONAL
COPY NOT
FOR SALE



MONO
ABC-12053
Time: 3:30
(Intro: :05)

PRODUCED BY
DAVE
CRAWFORD
Arranged by
Wade Marcus

"FRIENDS"

(From the LP "Friends")
(D. Crawford/C. Mann/W. Boulware)

B. B. KING

℗1974, ABC
Records, Inc.

Polydor

PD-14223
PD-14223-A
2066 431
Time: 3:30

STEREO

SOUL I
A JAMES BROWN PRODUCTION



Dynatone Pub. Co./ Belinda Music, Inc. Unichappell & Co. Agent (BMI)

JAMES BROWN-
THE GODFATHER
OF SOUL
Produced by
James Brown
Arranged by
James Brown
& Fred Wesley

THE PAYBACK – PART I
(James Brown-Fred Wesley-John Starks).
JAMES BROWN
From the Polydor LP
"The Payback"
PD 2-3007

MANUFACTURED BY POLYDOR INCORPORATED NEW YORK, N.Y.
© 1973 POLYDOR INCORPORATED

Polydor

STEREO

PD-14223
PD-14223-B
2066 431
Time: 4:07

SOUL I
A JAMES BROWN PRODUCTION

Dynatone Pub. Co./ Belinda Music, Inc. Unichappell & Co. Agent (BMI)



JAMES BROWN-
THE GODFATHER
OF SOUL
Produced by
James Brown
Arranged by
James Brown
& Fred Wesley

THE PAYBACK — PART II
(James Brown-Fred Wesley-John Starks)
JAMES BROWN
From the Polydor LP
"The Payback"
PD 2-3007

MANUFACTURED BY POLYDOR INCORPORATED NEW YORK, N
℗ 1973 POLYDOR INCORPORATED


DUNHILL
PROMOTIONAL COPY
NOT FOR SALE
Dick James Music Limited (BMI) (45-01099)
D-4084
Time 2:35
15
C3Y2
LET'S LIVE FOR TODAY
THE GRASS ROOTS
Produced by Steve Barri & P. F. Sloan
A SUBSIDIARY OF ABC RECORDS, INC. NEW YORK, N.Y. 10019 MADE IN U.S.A.


DUNHILL
PROMOTIONAL COPY
NOT FOR SALE
Trousdale Music Publishers Inc. (BMI) (45-01100)
D-4084
Time 2:40
DEPRESSED FEELING
(Warren Entner)
THE GRASS ROOTS
Produced by Steve Barri & P. F. Sloan
A SUBSIDIARY OF ABC RECORDS, INC. NEW YORK, N.Y. 10019 MADE IN U.S.A.

UNITED ARTISTS RECORDS



WEST COAST REVIVAL

Produced by
H. Scott, L. Jordan,
for
War Productions, Inc.

50839
(UAST-8276)
2:59

FAR OUT

STOP, THINK, GET IT TOGETHER

(Robinson, James, Oliver, Taylor)
War Music, Inc. ASCAP
D. Lappas, Engineer

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •

UNITED ARTISTS RECORDS



WEST COAST REVIVAL

Produced by H. Scott, L. Jordan, for War Productions, Inc.

50839
(UAST-8277)
3:37

FAR OUT

BEAUTIFUL GIRL

(Goldstein, War)
Far Out Music, Inc. ASCAP
D. Lappas, Engineer

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •

BANG
RECORDS



Jab Music
(BMI)
(10194)

B-577

Time: 2:52

PROMOTIONAL
COPY

NOT FOR SALE

BRING BACK THE DAYS

(Alex Campbell)

TODAYS TOMORROW

Prod. by A Teen Town Production
Supervised by Jon Hall

Div of Web IV Music Inc. 1650 B'way N.Y. N.Y.

BANG
RECORDS



Lovetruth Music
(BMI)
(10193)

PROMOTIONAL
COPY

B-577

Time: 2:28

NOT FOR SALE

WITCHI TAI TO

(Jim Pepper)

TODAYS TOMORROW

Prod. by A Teen Town Production
Supervised by Jon Hall

Div of Web IV Music Inc. 1650 B'way N.Y. N.Y.


fame
Recorded at Fame
Recording Studios
603 E. Avalon Ave.
Muscle Shoals, Ala.
Fame Publishing
Company, Inc.
BMI-2:59
1457
(45-72529)
Produced by:
RICK HALL
MY DESIRES ARE GETTING THE BEST OF ME
(George Jackson-Raymond Moore)
GEORGE JACKSON
MFD BY CAPITOL RECORDS, INC.

WESTWIND
RECORDS



BUCKHORN
MUSIC, INC.
(BMI)

Produced by
M. David Bell

STEREO
WS-7911
(W9KS-1000)
3:49
(Intro: 0:10)

℗ 1979
Westwind
Records

ONE DAY AT A TIME
(Marijohn Wilkin - Kris Kristofferson)

MARILYN SELLARS

WESTWIND
RECORDS

KECA
MUSIC, INC.
(ASCAP)

Produced by
M. David Bell



STEREO
WS-7911
(W9KS-1001)
3:29
(Intro: 0:09)

℗ 1979
Westwind
Records

STORMS OF TROUBLED TIMES

(Jim Weatherly)

MARILYN SELLARS

Blue Candle

Tm

1526
STEREO
1526—A
Time 3:45
Produced by:
Clarence Reid &
George
"Chocolate" Perry
Sherlyn Pub.
Co., Inc. (BMI)
Engineer:
Marsha Radcliffe

℗ 1977,
T.K. Productions,
Inc.

From the LP
"All About Love"
(Blue Candle-55058)

JAZZ FREAK
(Clarence Reid)
PAULETTE REAVES

DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010

Blue Candle ™



1526
STEREO
1526—B
Time 2:39
Produced by:
Clarence Reid
Sherlyn Pub. Co., Inc. (BMI)
Lindseyanne Music (BMI)
Engineer:
Marsha Radcliffe

℗ 1977,
T.K. Productions, Inc.

From the LP
"All About Love"
(Blue Candle-55058)

IT'S HARD TO DANCE
(With A Broken Heart)

(C. Reid-P. Reaves)

PAULETTE REAVES

DISTRIBUTED BY: T.K. PRODUCTIONS, INC. 495 S. E. 10th COURT, HIALEAH, FLORIDA 33010

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MAM



Leeds Music
Corp. ASCAP
XDR 50063
Time: 2:50

3616
Produced by
Glenn Shorrock
℗1971

Promotional
Copy
Not For Sale

LET'S GET THE BAND TOGETHER

(G. Shorrock)

GLENN SHORROCK

DISTRIBUTED BY LONDON® RECORDS, INC.

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MAM



Leeds Music
Corp. ASCAP
XDR 50064
Time: 4:00

3616
Produced by
Glenn Shorrock

℗ 1971

Promotional
Copy
Not For Sale

CONTEMPORY CAVE MAN

(G. Shorrock)

GLENN SHORROCK

DISTRIBUTED BY LONDON® RECORDS, INC.

JUL 29 1975

THE CHOICE FOUR

Arranged and conducted by Van McCoy

Produced by Van McCoy For Sag Productions

RCA



STEREO
JH-10342
(PB-10342)
PB-10342-A
NOT FOR SALE

Wren Music,
BMI
3:17
Intro :13
End: Fade

WHEN YOU'RE YOUNG AND IN LOVE

(from "The Choice Four" album)
(Van McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗1975 RCA RECORDS

THE CHOICE FOUR

Arranged and conducted by Van McCoy

Produced by Van McCoy For Sag Productions

JUL 29 1975

RCA



MONO
JH-10342
(PB-10342)
PA-10342-C
NOT FOR SALE

Wren Music, BMI
3:17
Intro :13
End: Fade

WHEN YOU'RE YOUNG AND IN LOVE

(from "The Choice Four" album)
(Van McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.–MADE IN U.S.A. © 1975 RCA RECORDS


TODDLIN' TOWN
RECORDS
Vapac
BMI - 2:30
4019
Produced by
A. Williams
I GET A GROOVE
(John Craig & Teroy Betton)
THOMAS EAST &
FABULOUS PLAYBOYS
112
1827 S. MICHIGAN AVE. . CHICAGO, ILL. 60616 - AREA CODE 312, 225-6605


TODDLIN' TOWN
RECORDS
Vapac
BMI - 2:38
4020
YOU'RE WHAT'S HAPPENING
(Andre Williams)
THOMAS EAST &
FABULOUS PLAYBOYS
112
1827 S. MICHIGAN AVE. · CHICAGO, ILL. 60616 · AREA CODE 312, 225-6605

SOUL FIESTA

(Mike Menke)



K-2011

ASCAP

2:36

THE APOSTLES

A-Donna Production

K-12024

TRDM® KAPP RECORDS, a division of Universal City Records, Inc. MFR'D BY KAPP RECORDS, N.Y.

ROB GALBRAITH

Horns arranged by Tommy Smith
Strings arranged by D. Bergen White
Produced by Rob Galbraith for Kondo Productions, Inc.

RCA



STEREO
PB-10324

PB-10324-A

Victor

Combine Music Corp., BMI
3:39

I GOT THE FEVER

(Rob Galbraith)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1975 RCA RECORDS

CHISA™

C 8012

CHI-124
Semenya
Music, BMI
Time: 2:35



Produced by
Hugh Masekela
& Stewart
Levine
In Album
"Letta" CS 805

NHC 5-12-71

PROMOTIONAL
NOT FOR SALE

I WON'T WEEP NO MORE

(C. Semenya, O. Drake)

LETTA

Exclusively Distributed by Motown Record Corp.

CHISA™

C 8012

CHI-125
Semenya
Music, BMI
Time: 3:18



Produced by
Hugh Masekela
& Stewart
Levine
In Album
"Letta" CS 805

PROMOTIONAL
NOT FOR SALE

YOU TOUCHED ME

(C. Semenya, M. Dancy)

LETTA

Exclusively Distributed by Motown Record Corp.


Fiesta
RECORD COMPANY
NEW YORK, U. S. A.
UNBREAKABLE
45 R.P.M.
RECORD NO.
45-064
F 112
Time 2:40
Cha Cha Cha
THE SECRETARY'S CHA CHA CHA
(Las Secretarias)
(Pepe Luiz)
MONCHITO
And His Mambo Royals


Fiesta
RECORD COMPANY
NEW YORK, U. S. A.
UNBREAKABLE
45 R.P.M.
RECORD NO.
45-064
F 113
Time 2:36
Cha Cha Cha
THE ICE CREAM MAN
(Mantecadito)
MONCHITO
And His Mambo Royals


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Brunswick Record Corp. New York U.S.A.
Brunswick
Vocal With
Instrumental
Accompaniment
Directed By
WILLIE HENDERSON
Arranged By
SONNY SANDERS
755415
(3:20)
STEREO
(7-121,400)
Lion Pub. Co.
Inc. (BMI)
Promotion Copy
Not For Sale
SAVING MY LOVE FOR YOU
(Don D. Robey)
ERMA FRANKLIN
PRODUCED BY CARL DAVIS &
EUGENE RECORD


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Brunswick Record Corp. New York U.S.A.
Brunswick
Vocal With
Instrumental
Accompaniment
Directed By
WILLIE HENDERSON
Arranged By
SONNY SANDERS
755415
(2:55)
STEREO
(7-121,402)
Dakar Prod. Inc.-
BRC Music
Corp. (BMI)
Promotion Copy
Not For Sale
YOU'VE BEEN CANCELLED
(Erma Franklin)
ERMA FRANKLIN
PRODUCED BY CARL DAVIS &
EUGENE RECORD

SILLY OL' ME

(Mark and Kent McNeel)



Capitol RECORDS

Dunaway
Music Corp.
ASCAP-2:35

2262
(45-59943)

BROTHER MAKES TWO

Produced by:
Wayne Shuler and
Al De Lory

MFD. BY CAPITOL RECORDS, INC. U.S.A. ℗ ™ MADE IN U.S.A.


DON'T ABUSE ME
(Mark and Kent McNeel)
Capitol
RECORDS
Dunaway
Music Corp.
ASCAP-2:15
2262
(45-59945)
BROTHER MAKES TWO
Produced by:
Wayne Shuler and
Al De Lory


ClinTone
RECORDS
Pub.,
Moonsong,
Cotillion,
B M I
Time: 3:06
CT-003
CL-20992-PL
VOCAL
I CAN FEEL MY LOVE COMIN' DOWN
(Sam Dees)
ROZETTA JOHNSON
Prod. by Sam Dees For
Showtime Productions, Inc.
Arr. by Dale Warren
DIST. BY ATCO, DIV. OF ATLANTIC RECORDING CORP., 1841 B'WAY, N.Y., N.Y.


SOMEBODY'S GOT TO GO
(B. Martin-C. Lawton-E. McCall)
NOT FOR SALE
PROMOTIONAL RECORD
Capitol RECORDS
Mabel Lawton Music/Mardix Music
BMI-2:40
Produced by: CLARENCE LAWTON
THE COMMOTIONS
Arranged by B. Martin
P-2471
(45-72013)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • T.M. Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

Epic

STEREO
45 RPM



DEMONSTRATION
NOT FOR SALE

8-50678
ZSS 165246
℗ 1979 CBS Inc.
3:37
Publisher:
Hey Skimo
Music Co.
(BMI)

A CHOCOLATE JAM

-L. N. Chancler- Taken From The Epic Lp:
"THE SPREAD OF THE FUTURE" JE 35746

THE CHOCOLATE JAM CO.

Produced by Leon "Ndugu" Chancler
for Drumsong Productions, Inc.

"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.


Epic
MONO
45 RPM
DEMONSTRATION
NOT FOR SALE
8-50678
ZSP 165245
℗ 1979 CBS Inc.
3:37
Publisher:
Hey Skimo
Music Co.
(BMI)
A CHOCOLATE JAM
-L. N. Chancler- Taken From The Epic Lp:
"THE SPREAD OF THE FUTURE" JE 35746
THE CHOCOLATE JAM CO.
Produced by Leon "Ndugu" Chancler
for Drumsong Productions, Inc.
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.


Sussex
Interior Music/
Van McCoy
Music Inc.
(BMI)
Intro: :11
Time: 2:35
STEREO
SUX 229
(SUXS 229 A)
*DUAL "45"
NOT FOR SALE
SCANDAL IN BEDROCK
(Joe Cobb And Van McCoy)
SHARON RIDLEY
Produced By Joe Cobb And
Van McCoy For Blue Ribbon
Productions
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist. by Buddah Records, 1650 Broadway, N.Y. 10019


sussex
Interior Music/
Van McCoy
Music Inc.
(BMI)
Intro: :11
Time: 2:35
MONO
SUX 229
(SUX 229 A)
NOT FOR SALE
SCANDAL IN BEDROCK
(Joe Cobb And Van McCoy)
SHARON RIDLEY
Produced By Joe Cobb And
Van McCoy For Blue Ribbon
Productions
Sussex Records, Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028 · Dist by Buddah Records, 1650 Broadway, N.Y. 10019


GIRLS ARE OUT
TO GET YOU
(Curtis Mayfield)
THE FASCINATIONS
Prod. by Curtis Mayfield
Curtom Music
BMI - 1:58
7714-A-1
MAYFIELD RECORDS • DISTRIBUTED BY CALLA RECORDS INC.


YOU'LL BE SORRY
(Guy Draper-Curtis Mayfield)
THE FASCINATIONS
Prod. by Curtis Mayfield
Camad Music
BMI - 2:37
7714-B
MAYFIELD
MAYFIELD RECORDS • DISTRIBUTED BY CALLA RECORDS INC. •


BURBANK, HOME OF WARNER BROS. RECORDS
RECORDS
PROMOTION NOT FOR SALE
MILLION GROOVE
I BAND
Produced by Johnny Powers & Eric Morganson for Nassau Productions, Ltd.
MONO
WBS 8243
(UMI 1008)
3:22
Made in U.S.A.
JUNGLE WALK
(Buzzy Seaton)
Purusa Music-ASCAP
℗1976 Warner Bros. Records Inc.
Warner Bros. Records Inc. • a subsidiary and licensee of Warner Bros. Inc. • 3300 Warner Blvd., Burbank, Calif. 91510 • a Warner Communications Company


BURBANK, HOME OF WARNER BROS. RECORDS
RECORDS
PROMOTION NOT FOR SALE
HILLY GROOVE
I BAND
Produced by Johnny Powers & Eric Morganson for Nassau Productions, Ltd.
STEREO
WBS 8243
(UMI 1008)S
3:22
Made in U.S.A.
JUNGLE WALK
(Buzzy Seaton)
Purusa Music-ASCAP
℗1976 Warner Bros. Records Inc.
Warner Bros. Records Inc. • a subsidiary and licensee of Warner Bros. Inc. • 3300 Warner Blvd. Burbank, Calif. 91510 • a Warner Communications Company


20TH CENTURY RECORDS
PROMOTIONAL COPY NOT FOR SALE
Stone Diamond Music Corp. (BMI)
Intro Time: 0:05
Total Time: 3:20
MONO
TC-2258
(M-2258-AM)
Produced & Arranged by Joe Wilson
DO YOU WANNA DO A THING
(J. Boyce - S. Harley - R. Griffith)
ANNIE BLUE
©1976 20th Century Records
20TH CENTURY-FOX RECORD CORP., 8544 SUNSET BLVD., LOS ANGELES, CALIF.

20TH CENTURY RECORDS

PROMOTIONAL COPY NOT FOR SALE



STEREO
TC-2258
(M-2258-AS)

Stone Diamond Music Corp. (BMI)
Intro Time: 0:05
Total Time: 3:20

Produced & Arranged by Joe Wilson

DO YOU WANNA DO A THING

(J. Boyce - S. Harley - R. Griffith)

ANNIE BLUE

© 1976 20th Century Records

20TH CENTURY-FOX RECORD CORP., 8544 SUNSET BLVD., LOS ANGELES, CALIF.


RED COACH
RECORDS
"NEW YORK SOUND"
PROMOTION COPY
NOT FOR SALE
Blockbuster Music
Stephanye Music
BMI
Time: 2:55
Produced by:
Triumph Productions
Produced for:
Redd Coach Productions, Inc.
MONO
RC-810
RC-810-A
℗ 1974 Red Coach Records
Executive Producer:
Gene Redd Jr.
IF YOU SHOULD EVER
(Barbara Mason)
RICHMOND INTERNATIONAL
NATIONALLY DISTRIBUTED BY RED-LITE RECORDS, DISTRIBUTING CORPORATION - 200 W. 57th St. N.Y.C. (10019)


RED COACH
RECORDS
"NEW YORK SOUND"
PROMOTION COPY
NOT FOR SALE
Blockbuster Music
Stephanye Music
BMI
Time: 2:55
Produced by:
Triumph Productions
Produced for:
Redd Coach Productions, Inc.
STEREO
RC-810
RC-810-A
℗ 1974 Red Coach Records
Executive Producer:
Gene Redd Jr.
IF YOU SHOULD EVER
(Barbara Mason)
RICHMOND INTERNATIONAL
NATIONALLY DISTRIBUTED BY RED-LITE RECORDS, DISTRIBUTING CORPORATION - 200 W. 57th St. N.Y.C. (10019)


INTERSTATE
95
95-102-A
Willhar Music
(BMI) 2:20
45 RPM
Arr. & Prod. by
Clyde Wilson
® 1972
BROKE UP MY HOME - Part 1
(Little Frankie)
LITTLE FRANKIE
Interstate 95 Record Co. &
Sonic Music Corp.


INTERSTATE
95
95-102-B
Willhar Music
(BMI) 2:20
45 RPM
Arr. & Prod. by
Clyde Wilson
® 1972
BROKE UP MY HOME - Part 2
(Little Frankie)
LITTLE FRANKIE
Interstate 95 Record Co. &
Sonic Music Corp.


ATLANTIC
45 RPM
45-2422
VOCAL
Pub., Preacher,
BMI
Time: 2:28
A-11897 SP
PLUG SIDE
LOVIN' MAN
(Matt Moore-Dan Moore)
THE NIRVANA BANANA
Produced by Dan Moore &
Jeff Thomas
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ATLANTIC
45 R.P.M.
45-2422
VOCAL
Pub., Preacher-
Pronto, BMI
Time: 2:05
A-11898 SP
RAINY DAY STAGEDOOR MAMA
(Jeff Thomas)
THE NIRVANA BANANA
Produced by Dan Moore &
Jeff Thomas
Atlantic Record Sales, 1841 Broadway, New York, N.Y.

ARC

COLUMBIA • ARC • AMERICAN RECORDING COMPANY •

℗ 1979
American
Recording
Company

STEREO

Intro. :15

3:16

Produced by
Al McKay for
Happy Music
Productions
Co-produced
by Jon
Lind

45 RPM
DEMONSTRATION
NOT FOR SALE

1-11146

ZSS 166496
Publisher:
McNally Music
Publishing
(ASCAP)

REN WOODS
I'M IN LOVE WITH YOU

-L. J. McNally- Taken From The Arc
Lp: "OUT OF THE WOODS"
JC 36123

"COLUMBIA" IS A TRADEMARK OF CBS INC / MARCA REG
ARC IS A TRADEMARK OF THE AMERICAN RECORDING COMPANY


Fantasy
Funky P.O.
Music/At-Home
Music-ASCAP
Time: 3:04
℗ 1976 Fantasy
Records
(F-774-A-S)
Fantasy 774
(Side A)
STEREO
Produced by
Wayne Henderson
for At Home
Productions
GHETTOS OF THE MIND
(Donald Hepburn-Pleasure)
Pleasure
® FANTASY RECORDS, BERKELEY, CALIFORNIA


Fantasy
Funky P.O.
Music/At-Home
Music-ASCAP
Time: 3:10
℗ 1976 Fantasy
Records
(F-774-B-S)
Fantasy 774
(Side B)
STEREO
Produced by
Wayne Henderson
for At Home
Productions
I'M MAD
(Dan Brewster-Pleasure)
Pleasure
® FANTASY RECORDS, BERKELEY, CALIFORNIA

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

GWEN McCRAE



4-45320
JZSP 154016
Intro: :07
2:36
Publisher:
Ruler Music/
Blackwood
Music, Inc.
(BMI)

LAY IT ON ME

- E. Hinton - D. Fritts -
Produced by Steve Alaimo For
Marlin Productions

® "COLUMBIA" MARCAS REG PRINTED IN U.S.A.


AUDITION RECORD
WORLD PACIFIC
A PRODUCT OF LIBERTY RECORDS
I RECOMMEND HER
(L. Henley-M. Mathis-N. Brown)
Acuff-Rose Pub. Inc. BMI
2:38
77889
WP-613
Producer:
Jon Hall
SKUNKS
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

AUDITION RECORD

WORLD PACIFIC
A PRODUCT OF LIBERTY RECORDS

I NEED NO ONE

(Randy Klein)
Metric Music Co. BMI



2:01

77889

WP-614

Producer:
Jon Hall

SKUNKS

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

RCA

DARREN GREEN
Arranged and conducted by
Van McCoy

A Sag Production



MONO
JH-10050
(PB-10050)
PA-10050-C
NOT FOR SALE

Van McCoy
Music/Oceans
Blue Music,
BMI
2:38
Intro :18
End: Fade

LOVE DOESN'T GROW ON TREES (from the "Dream World" album) (McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS

RCA

DARREN GREEN
Arranged and conducted by
Van McCoy

A Sag Production



JAR
6/10/75

STEREO
JH-10050
(PB-10050)
PB-10050-A
NOT FOR SALE

Van McCoy
Music/Oceans
Blue Music,
BMI
2:38
Intro :18
End: Fade

LOVE DOESN'T GROW ON TREES (from the "Dream World" album) (McCoy)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1974 RCA RECORDS

RCA

NINA SIMONE
Arr. by Nina Simone & Harold Wheeler
Conducted by Harold Wheeler

A C.F.N.S. Production



STEREO
74-0471
APKS-4730

Not For Sale
PLUG

Duckston Music/Kama Sutra Music, BMI
3:14
Intro :13
End: Cold

O-O-H CHILD

(from the "Here Comes The Sun" album)
(Vincent)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

NINA SIMONE
Arr. by Nina Simone & Harold Wheeler
Conducted by Harold Wheeler

A C.F.N.S. Production



STEREO
74-0471
APKS-4740

Not For Sale

Screen Gems-
Columbia
Music Inc.,
BMI
2:38
Intro :13
End: Fade

NEW WORLD COMING
(from the "Here Comes The Sun" album)
(Mann-Weil)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

SLEDGE HAMMER

Producers: Richard Robinson
and Richard Burns



PLUG
MONO
74-0602
APKM-6316

NOT
FOR SALE

Sunbury Music
Inc., ASCAP
3:28
Intro :00
End: Fade

SWEET LADY JANE
(Burns-Siller-Roberds-Cunningham)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

SLEDGE HAMMER

Producer: Richard Burns

RCA



MONO
74-0602
APKM-6317

NOT
FOR SALE

Dunbar Music
Inc., BMI
2:32
Intro :09
End: Fade

WILD AND FREE
(Richard Burns)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

MYRTH

Producer: John Florez

RCA



STEREO
PLUG
74-0191

NOT
FOR SALE

Al Gallico
Music Corp.
BMI
XPKS-0229
2:58

WE GOT TO GET TOGETHER

(Mulholland-Kenrich-Cook-Drury)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA

MYRTH

Producer: John Florez



STEREO

74-0191

NOT
FOR SALE

Al Gallico
Music Corp.
BMI
XPKS-0228
3:13

T-69

GET IT STRAIGHT

(Cook-Cork-Drury-Guthrie)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

WHERE THERE'S LOVE, THERE'S SUNSHINE

(Joe Reed - Roy March)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS



"A" SIDE

Third Story Music, Inc./Golden House Music Co. (BMI)
Time: 3:20
(2102)

A-2
10-'5-1

SWEET BASIL

Engineer: Ray Gerhardt
Produced and Arranged by
George Tobin

1251

DO YOU BELIEVE IN THE MAGIC OF LOVE

(George Tobin)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS



Chardax Music
(BMI)
Time: 2:22
(2103)

SWEET BASIL

Engineer: Ray Gerhardt
Produced and Arranged by
George Tobin

1251

WILD FOX

(From the A&M Album "Chronicles" SP-4413)
(Booker T. Jones-Priscilla Coolidge Jones-Donna Weiss)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS ®



MONO

Almo Music Corp./
Universe Pub. Co.
Inc. (ASCAP)/
Irving Music, Inc./
House Of Jones
Music (BMI)
Mud Island Pub.
(ASCAP)
Time: 3:29
(2574)

BOOKER T. & PRISCILLA JONES

Produced by Booker T. & Priscilla Jones
℗ 1973 A&M Records, Inc.

1487

WILD FOX

(From the A&M Album "Chronicles" SP-4413)
(Booker T. Jones-Priscilla Coolidge Jones-Donna Weiss)

PROMOTIONAL COPY

NOT FOR SALE

A&M RECORDS



STEREO

Almo Music Corp./
Universe Pub. Co.
Inc. (ASCAP)/
Irving Music, Inc./
House Of Jones
Music (BMI)
Mud Island Pub.
(ASCAP)
Time: 3:29
(2574-S)

BOOKER T. & PRISCILLA JONES

Produced by Booker T. & Priscilla Jones
℗ 1973 A&M Records, Inc.

1487-S


Paramount
A GULF + WESTERN COMPANY
45-17300
MB-24657
Produced by
Tom Mack
NOT FOR
SALE
Gideon Music,
Inc. (BMI)
Time 2:48
AUDITION
COPY
LADY JANE
(Jagger - Richard)
From the Album, DLP 25961,
THE PLASTIC COW
GOES MOOOOOO
Arr. & Performed on the Moog Synthesizer
by Mike Melvoin
DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028

STEREO

DOT RECORDS

Paramount
A GULF + WESTERN COMPANY



Famous Music Corporation/ Dirt Sisters (ASCAP) Time 2:38

AUDITION COPY

45-17300

MB-24654

Produced by Tom Mack

NOT FOR SALE

ONE MAN, ONE VOLT

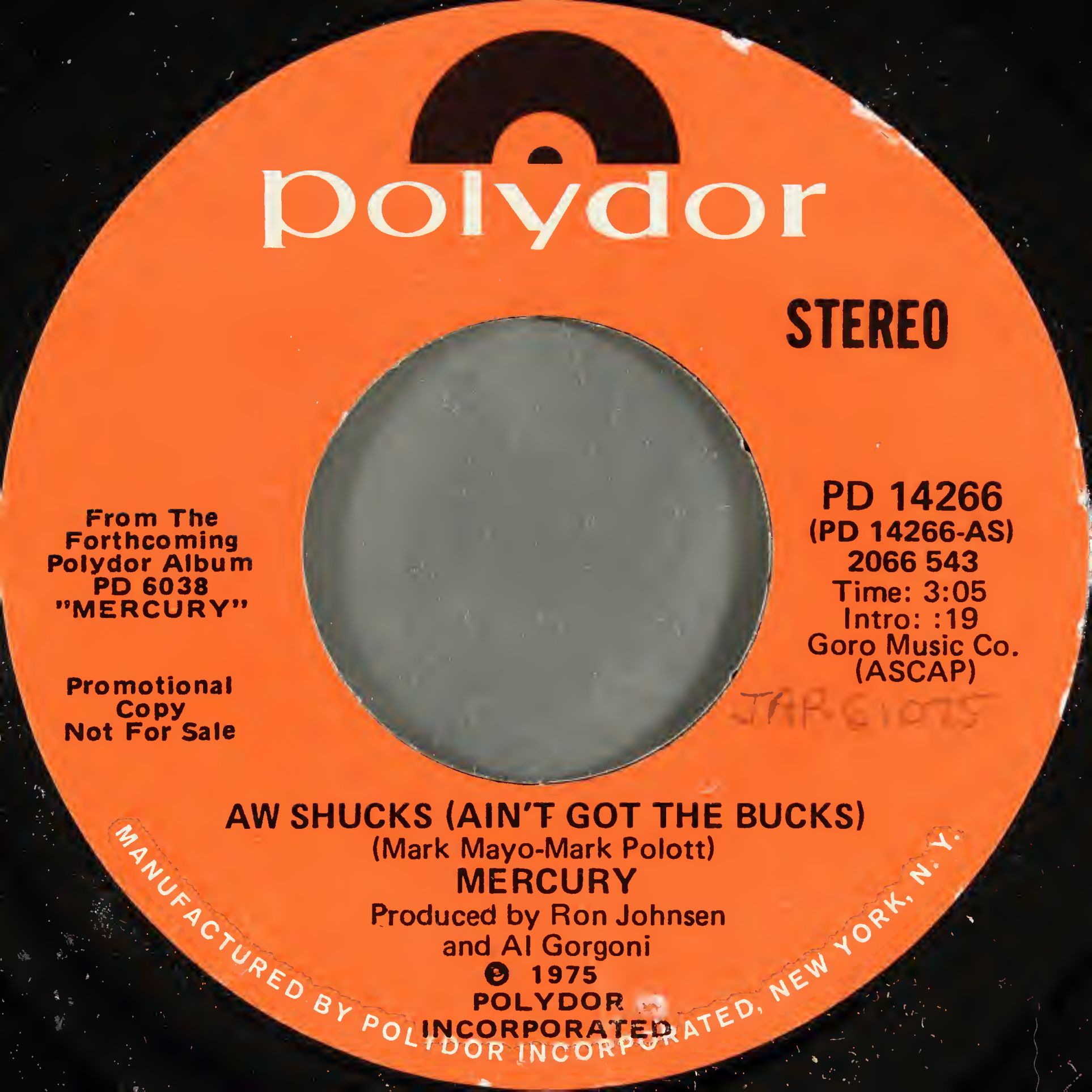
(Mike Melvoin)

From the Album, DLP 25961,

THE PLASTIC COW GOES MOOOOOOg

Arr. & Performed on the Moog Synthesizer by Mike Melvoin

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028


polydor
STEREO
From The
Forthcoming
Polydor Album
PD 6038
"MERCURY"
Promotional
Copy
Not For Sale
PD 14266
(PD 14266-AS)
2066 543
Time: 3:05
Intro: :19
Goro Music Co.
(ASCAP)
AW SHUCKS (AIN'T GOT THE BUCKS)
(Mark Mayo-Mark Polott)
MERCURY
Produced by Ron Johnsen
and Al Gorgoni
℗ 1975
POLYDOR
INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

polydor

MONO



From The
Forthcoming
Polydor Album
PD 6038
"MERCURY"

Promotional
Copy
Not For Sale

PD 14266
(PD 14266-AM)
2066 543
Time: 3:05
Intro: :19
Goro Music Co.
(ASCAP)

AW SHUCKS (AIN'T GOT THE BUCKS)

(Mark Mayo-Mark Polott)

MERCURY

Produced by Ron Johnsen
and Al Gorgoni

℗ 1975
POLYDOR
INCORPORATED

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


LINDA HOPKINS
Arr. and cond. by Torrie Zito
Produced by Pete Spargo
RCA
STEREO
74-0633
APKS-6644
Victor
Sunbeam
Music, BMI
3:16
DEEP IN THE NIGHT
(from the Broadway show "Inner City")
(H. Miller-E. Merriam)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

LINDA HOPKINS
Arr. and cond. by Larry Wilcox

Produced by Pete Spargo



STEREO

74-0633
APKS-6645

Victor

Sunbeam
Music. BMI
3:43

IT'S MY BELIEF

(from the Broadway show "Inner City")
(H. Miller-E. Merriam)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

MYRTH
Producer: John Florez



STEREO
PLUG
74-0255

NOT
FOR SALE

Al Gallico Music
Corp., BMI
XPKS-0226
3:15
Intro :11

GOTTA FIND A WAY
(Drury-Cook-Cork)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA

MYRTH
Producer: John Florez

JAN 30 1970

STEREO

74-0255

NOT FOR SALE

Al Gallico Music Corp., BMI
XPKS-0227
4:22
Intro :20

HE DON'T KNOW
(Cook-Drury-Cork)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

COLUMBIA

® Columbia, Marcas Reg

45 RPM

DEMONSTRATION

NOT FOR SALE

3-10642

ZSP 163708

℗ 1977 CBS Inc.

Publisher:
C.A.M.-
USA, Inc.
(BMI)

MONO

Intro. :21

3:45



THE NOBLES

NOBODY BUT YOU

-W. Noble-

Arranged and Produced by Bert deCoteaux
A CAM Production Ltd.

COLUMBIA

® Columbia Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10642
ZSS 163709
® 1977 CBS Inc.
Publisher:
C.A.M.-
USA, Inc.
(BMI)

STEREO
Intro. :21
3:45

THE NOBLES
NOBODY BUT YOU

-W. Noble-
Arranged and Produced by Bert deCoteaux
A CAM Production Ltd.

Playable On STEREO Or MONO

THERE WAS A TIME

(James Brown-Bud Hobgood)

THE DEE FELICE TRIO

Arranged By B. Hobgood & J. Brown

From BLP-10,000 "IN HEAT"

A JAMES BROWN



PRODUCTION

STEREO

BETHLEHEM B

45-3095 PROMOTIONAL

K-12927 Time: 2:51

Golo (BMI)

Inst.

Distributed By STARDAY-KING RECORDS INC.

CTI RECORDS

STEREO
SIDE 1
CT 503
(CT 503 A)



D.J. COPY
45 RPM
Bubafig Ent. Inc./
Three Brothers
Music Inc.
ASCAP
Time: 3:45

Produced by
11-13-70
Creed Taylor

UNIVERSAL STEREO

MR. INVISIBLE

(C. Newcomb - J. Winter)

FLOW

MFG. BY CREED TAYLOR, INC., 36 EAST 57 STREET, NEW YORK, NEW YORK 10022

CTI RECORDS

STEREO

SIDE 2

CT 503

(CT 503 B)

D.J. COPY

45 RPM

Bubafig Ent. Inc./
Three Brothers
Music Inc.
ASCAP
Time: 3:33

Produced by

Creed Taylor

UNIVERSAL STEREO

DADDY

(C. Newcomb)

FLOW

MFG. BY CREED TAYLOR, INC., 36 EAST 57 STREET, NEW YORK, NEW YORK 10022

RCA



3450R6 T

MONO
JH-11043
(PB-11043)
PA-11043-C
NOT
FOR SALE

Heath Levy
Music Co., Inc./
O'Lyrical Music,
ASCAP/Geoff
& Eddie Music
Co., Inc./
O'Lyric
Music, BMI

2:45
Intro :11
End:
Fade

Arranged by
David Blumberg
Produced by
Jim O'Loughlin
and
Tom Shapiro

DEEPER IN LOVE

(Tom Shapiro-Jim O'Loughlin)

JAMES GAYLYN

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1977 RCA RECORDS

NIKE

45 rpm
Time 2:20
2002

Bossa - No 2
ANTHOR
B.M.I.

Boogalo - Tramp
Corthen - Neal - Gideon
A. C. Reed

NIKE

Bossa - Nova &
ANTHOR
B.M.I.

45 rpm
Time 2:45
2002

Talking 'bout My Friends

Corthen

A. C. Reed

LEON COLLINS

Produced By: Luongo & Palmacci
Arr. & Cond.: Misha Segal
Eng.: Joe Chiccarelli

elf records ltd.

169 Mass. Ave.
Rm. 20 Boston
Mass. 02115



STEREO

E 800 DJ

(E 8001-B)

NOT FOR SALE

Elf Music
BMI
Time: 3:20
Intro. :17
End: Fade
℗ 1974

I JUST WANNA SAY I LOVE YOU

(Leon Collins)

Instrumental - Featuring:
Sal Spicola On Sax

Recorded at: Music Designers
Boston, Mass.


FIRE
RECORDS
UNBREAKABLE
45 R.P.M.
Fast Music
BMI (2:58)
RECORD NO.
1034
(FM 171)
A Bobby Robinson
Production
MOJO HAND
(L. Hopkins)
LIGHTIN' HOPKINS


FIRE
RECORDS
UNBREAKABLE
45 R.P.M.
Fast Music
BMI (2:20)
RECORD NO.
1034
(FM 172)
A Bobby Robinson
Production
GLORY BE
(L. Hopkins)
LIGHTIN' HOPKINS

LEAVE YOUR HAT ON
(Randy Newman)

Pub. W. B. Music
Corp. and
Randy Newman
Music (ASCAP)

TIME 3:22

CHESS

CH 2148
(CH 2979)

℗ 1974
GRT Corp.

ETTA JAMES

Produced By Gabriel Mekler
For GRT Corporation
Arranged By Trevor Lawrence

A GRT RECORD GROUP CO. DIV. OF GRT CORP.


ONLY A FOOL
(T. Lawrence, G. Mekler, E. James)
Pub. T. Ira Music and Heavy Music Inc. (BMI) and Cashew Music (ASCAP)
TIME 2:38
CHESS
CH 2148
(CH 2987)
℗ 1974 GRT Corp.
ETTA JAMES
Produced By Gabriel Mekler
For GRT Corporation
Arranged By Trevor Lawrence
A GRT RECORD GROUP CO. DIV. OF GRT CORP.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

CARL PERKINS

MONO VERSION

4-45466

JZSP 155397

Intro: :02

2:27

Publisher:
Cedarwood
Publ. Co., Inc.
(BMI)

COTTON TOP

-C. Perkins-

Produced by Bill Denny

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
STEREO VERSION
4-45466
JZSS 155396
Intro: :02
2:27
Publisher:
Cedarwood
Publ. Co., Inc.
(BMI)
CARL PERKINS
COTTON TOP
-C. Perkins-
Produced by Bill Denny
STEREO
© "COLUMBIA" MARCAS REG PRINTED IN U.S.A.


PARACHUTE
PROMOTIONAL COPY NOT FOR SALE
PRODUCED & ENGINEERED BY SYE MITCHELL
Arranger: Gene Page
MONO
RR 513 DJ
(RR 513 AM)
Sedso Music
(BMI)
Time: 3:31
TWO SIDES
(Scott E. Davis)
LALOMIE WASHBURN
℗1978 Parachute Records, Inc.
Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.


PARACHUTE
PROMOTIONAL COPY NOT FOR SALE
PRODUCED & ENGINEERED BY SYE MITCHELL
Arranger: Gene Page
STEREO
RR 513 DJ
(RR 513 AS)
Sedso Musica
(BMI)
Time: 3:3
TWO SIDES
(Scott E. Davis)
LALOMIE WASHBURN
℗1978 Parachute Records, Inc.
Manufactured and Distributed by Casablanca Record and FilmWorks, Inc. 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.


ULTIMATE RECORDS
Produced by:
R. Thomas McCread
& K. E. Bradley
UR-001-A
Garbratom Music
ASCAP - 3:01
(YB-565)
DOWN ON THE TRACK
(A. Anzalone, Jr.-C. Ferrara)
BLUE HARE


ULTIMATE RECORDS
Produced by:
R. Thomas McCready
& K. E. Bradley
UR-001-B
Garbratom Music
ASCAP - 3:01
(YB-566)
THEY, THE LEADER
(A. Anzalone, Jr.)
BLUE HARE


Cee Tee
VOCAL
ST-CT-31053-PL
STEREO
CT 5875
Pub., Codill
Music Co.,
BMI
Time: 3:21
PROMOTION COPY
NOT FOR SALE
BOOGIE DOWN
(Ada Huntsberry)
HUNTSBERRY GENERATION
Produced by P. Taylor & J. Huntsberry
Arranged by Chris Towns
℗ 1975 Atlantic
DIST BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA, N.Y. N.Y
A WARNER COMMUNICATIONS COMPANY


Cee Tee
VOCAL
CT-31053-PL
MONO
CT 5875
Pub., Codill
Music Co.,
BMI
Time: 3:21
PROMOTION COPY
NOT FOR SALE
BOOGIE DOWN
(Ada Huntsberry)
HUNTSBERRY GENERATION
Produced by P. Taylor & J. Huntsberry
Arranged by Chris Towns
℗ 1975 Atlantic
DIST BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA, N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY


INTREPID
NOT FOR SALE
75028
1-47258
MRC
Music Inc.
(BMI) 3:15
PRODUCED BY
JOHN GEORGE
PEACEFUL MAN
(Lanzendorfer-Garshnick-Falvo)
KINDRED SPIRIT
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


INTREPID
75028
1-47259
Rusar
Music Inc.
(BMI) 3:09
PRODUCED BY
JOHN GEORGE
CLOWN
(F. Glickstein-J. Goodman)
KINDRED SPIRIT
MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

ALSTON

Horns:
Mike Lewis
Remixed by:
Steve Thompson
& Michael Arato
Remix Engineer:
Michael Barbiero

℗ 1979, T.K.
Productions, Inc.

PROMOTIONAL
COPY



ALSX-3746
45 RPM
STEREO
(ALSX-3746-A
Time: 3:56
Produced by:
Willie Clark
Sherlyn Pub.
Co., Inc. (BMI)/
Lindseyanne
Music (BMI)

Pump It

(Earl Kenneth King, Jr.-
Willie Clarke)

DAVID HUDSON

Distributed By T.K. Productions. 495 S E 10th Ct Hialeah, Florida 33010

PARKWAY

INTERNATIONAL



Produced for
Parkway Int. by
E. Hickey &
R. Lieberman

Engineer: Pat Jaques

Horn Arrangement:
Jay Dryer

TIME: 2:29

King Gold Music
B.M.I.

D. J. COPY —
NOT FOR SALE

"SPECIAL THANKS
R. Y. MARTIN"

LET ME BE YOUR RADIO

ERSEL HICKEY

WRITER: ERSEL HICKEY

UPTITE RECORDS



45 RPM

Produced by
Steve Camhi,
Sy Cassorla,
Horace Donnell
Arr. & Cond. by
Horace Donnell

DJ Copy

#0020
(#56)

Spiral Music
BMI
Time: 2:48

Not For Sale

More Today Than Yesterday

(P. Upton)

125th STREET CANDY STORE

A Turk Production

UPTITE RECORDS, Inc., 850 7th Avenue, N.Y.C. 10019


ABC-PARAMOUNT
Spanka Music
BMI
2:28
45-10,106
AMP 45-3995
MY HOME TOWN
(P. Anka)
PAUL ANKA
Arranged and Conducted by
SID FELLER
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
Spanka Music
BMI
2:34
45-10,106
AMP 45-3409
SOMETHING HAPPENED
(B. Wilson-G. Van Cleve)
PAUL ANKA
DON COSTA ORCHESTRA
A PRODUCT OF AM-PAR RECORD CORP.


EPIC
RADIO
STATION
COPY
45 RPM
5-10528
JZSP 151996
2:34
Publisher:
Blackwood
Music, Inc.
(BMI)
MAR 2 8 1970
BAH BAH BAH
-M. Bolotkin-
JOY
Produced by Ken Cooper
"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

RADIO
STATION
COPY



45 RPM
5-10528
JZSP 151997
2:58
Publisher:
Maclen
Music, Inc.
(BMI)

IT'S FOR YOU

-P. McCartney - J. Lennon-

JOY

Produced by Ken Cooper

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.


PROMOTIONAL COPY • NOT FOR SALE
bell
Kaskat Music Inc.
Dragoon Tunes
Inc. - BMI
9388-BW
B - 846
Time: 2:57
PROMOTION COPY
HAI
MAR 28 1970
THERE'S A BETTER DAY A COMIN' (Na, Na, Na, Na)
(R. Cordell - J. Kasenetz - J. Katz)
CRAZY ELEPHANT
A Prod. of Kasenetz-Katz Assoc., Inc.
Prod. by J. Katz; J. Kasenetz;
R. Cordell; S. Charles;
G. Edwards
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


PROMOTIONAL COPY • NOT FOR SALE
bell
Kaskat Music Inc.
Dragoon Tunes
Inc. - BMI
9389-BW
B - 846
Time: 2:25
PROMOTION COPY
SPACE BUGGY
(R. Cordell - J. Kasenetz - J. Katz)
CRAZY ELEPHANT
A Product of Kasenetz-Katz
Associates, Inc.
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.

★★ SECOND COMING ★★

(Frank Filipetti)

PROMOTIONAL COPY



Empty Pockets
Publishing Co./
ASCAP
Time: 3:24

STEREO
SCE-12341-A
(S 61721)

GENESIS

Produced By: Lynn Barkley For
Saratoga Trunk Productions

SCEPTER MUSIC INC. NEW YORK, N.Y.

DUBBLE BUBBLE

(Frank Filipetti)

PROMOTIONAL COPY



Empty Pockets
Publishing Co./
ASCAP
Time: 2:24

STEREO
SCE-12341-B
(S 61722)

GENESIS

Produced By: Lynn Barkley For
Saratoga Trunk Productions

SCEPTER MUSIC INC. NEW YORK, N.Y.


polydor
STEREO
Arranged and
Produced by
Van McCoy
A
SILVER
BLUE
PRODUCTION
PD 14264
(PD 14264-AS)
2066 538
Time: 2:46
Intro: :20
Oceans Blue Music/
Van McCoy Music,
Inc./Warner-
Tamerlane
Publishing Corp.
(BMI)
P 1975
Polydor
Incorporated
Promotional
Copy
Not For Sale
LET'S GET INTO SOMETHING
(Van McCoy)
RICHMOND EXTENSION
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

polydor

MONO

Arranged and
Produced by
Van McCoy

A SILVER BLUE PRODUCTION



PD 14264
(PD 14264-AM)
2066 538
Time: 2:46
Intro: :20
Oceans Blue Music/
Van McCoy Music,
Inc./Warner-
Tamerlane
Publishing Corp
(BMI)

℗ 1975
Polydor
Incorporated

Promotional
Copy
Not For Sale

LET'S GET INTO SOMETHING

(Van McCoy)

RICHMOND EXTENSION

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


POISON RING RECORDS, INC.
Time: 2:36
PRR 712
Side 1
PRR 712 A
Pub. Linesider
BMI
Prod. Ltd.
NHC-F
4-15-71
"IT'S AN EASY THING"
(Jon Sheffield)
THE BONE
Produced By Tom Duffy for
Poison Ring Records


POISON RING RECORDS, INC.
Time: 3:42
PRR 712
Side 2
PRR 712 B
Pub. Linesider
BMI
Prod. Ltd.
"EVERYBODY'S GONE INTO APRIL"
(Jon Sheffield)
THE BONE
Produced By Tom Duffy for
Poison Ring Records


STAND BY ME
(Dino Valente)
Doe Dalus Music BMI
2:42
77925
WP-685
Produced by:
Larry Goldberg
WP
WORLD PACIFIC
CANNERY ROW
LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA


SWEET WATER
(Gerald Blake)
United Artists Music Co., Inc.-
Cannery Row Music ASCAP
2:59
77925
WP
WORLD PACIFIC
WP-686
Produced by:
Larry Goldberg
CANNERY ROW
LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

WOOL

4-45452
JZSP 155195
2:27

Publisher:
Screen Gems-
Columbia
Music, Inc.
(BMI)

IT'S ALRIGHT

-J. Hill - S. Michlin-
Arranged by John Hill
Produced by John Hill

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY



WOOL

4-45452
JZSP 155196
3:05

Publisher:
Dick James
Music, Inc.
(BMI)

TAKE ME TO THE PILOT

-E. John - B. Taupin-
Arranged by John Hill
Produced by John Hill

℗ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


VARSITY
REG. U.S.. PAT. OFF.
MADE IN U.S.A
45 R.P.M.
(T-537)
45198
SOMEONE TO WATCH OVER ME
(Ira & George Gershwin)
JERRY WALD
and Orchestra
WRIGHT RECORD CORPORATION • MERIDEN, CONN.


VARSITY
REG. U.S.. PAT. OFF.
MADE IN U.S.A
45 R.P.M.
(T-538)
45198
THE CONTINENTAL
(Magidson - Conrad)
JERRY WALD
and Orchestra
WRIGHT RECORD CORPORATION • MERIDEN, CONN.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE



FRAGILE LIME

Produced by
Neil Rush,
Don McKinney

7424
(N18887)
3:00

W
11-13-70

I'M GONNA GET YOU

(Mark Gallagher)
Weekan Music
BMI
A Seattle Sound Recording

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

MADE IN U.S.A.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

FRAGILE LIME

Produced by
Neil Rush,
Don McKinney



7424
(N18888)
2:48

Intro: :10

ANGIE

(Mark Gallagher)
Weekan Music
BMI
A Seattle Sound Recording

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

MADE IN U.S.A.

GOOD ENOUGH TO BE YOUR WIFE

(R. Murphy)
Belwin-Mills Publ. Corp. ASCAP

PROMOTION
COPY
NOT FOR SALE

3:06

UA50725

UA 6774

Produced by
Sonny Lester

UNITED ARTISTS

JANET LAWSON

Arranged & Conducted
by Horace Ott

LIBERTY UA. INC. LOS ANGELES, CALIFORNIA

TO KEEP FROM LOSING YOU

(H. Ott-R. Evretts)
Wellmade Music, Inc.
Roterite Music-Minotaur Music BMI

PROMOTION
COPY.
NOT FOR SALE

3:13

UA50725

UA 6775

Produced by
Sonny Lester

UNITED ARTISTS

JANET LAWSON

Arranged & Conducted
by Horace Ott

LIBERTY UA INC. LOS ANGELES, CALIFORNIA


RED, RED WINE
(N. Diamond)
Tallyrand Music BMI
PROMOTION
COPY
NOT FOR SALE
3:01
UA50584
UAST 4944
Licensed by
Island Records
Ltd. London
UNITED
ARTISTS
TONY TRIBE
LIBERTY UA INC., LOS ANGELES, CALIFORNIA


BLUES
PROMOTION
COPY
NOT FOR SALE
2:47
UA50584
UAST 4945
Licensed by
Island Records
Ltd. London
UNITED
ARTISTS
TONY TRIBE
LIBERTY UA. INC., LOS ANGELES, CALIFORNIA


DON'T IT MAKE YOU WANNA' GO HOME
(Joe South)
PROMOTIONAL COPY
NOT FOR SALE
W 186
Lowery Music Co., Inc.
(BMI) 3:01
Production & Arrangements:
Mike Theodore, Dennis Coffey, & Jonathon Round
WESTBOUND RECORDS
JONATHON ROUND
FROM THE JONATHON ROUND LP
"JONATHON ROUND" (WB 2009)
W 1679
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.


TRAIN-A-COMIN'
(Jonathon Round)
PROMOTIONAL COPY
NOT FOR SALE
W 186
Bridgeport
Music, Inc.
(BMI) 2:30
Production &
Arrangements:
Mike Theodore,
Dennis Coffey &
Jonathon Round
WESTBOUND
RECORDS
JONATHON ROUND
FROM THE JONATHON ROUND LP
"JONATHON ROUND" (WB 2009)
W 1685
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.

PROMOTION COPY — NOT FOR SALE

WHATCHA' GONNA DO ABOUT IT

(Russ Ballard)



April Music, Inc./
Russell Ballard LTD
(ASCAP)

(12670)

Engineered by
Richard Tilles

MONO
2156

Time: 3:46
EDITED VERSION
℗ 1979 A&M
Records, Inc.

ROZALIN WOODS

Produced by Ed Martinez & Art Freeman
Associate Producer: Donato DiRocco
Arranged by Arthur Freeman

A&M RECORDS

PROMOTION COPY — NOT FOR SALE

WHATCHA' GONNA DO ABOUT IT

(Russ Ballard)



April Music, Inc./
Russell Ballard LTD
(ASCAP)

(12670-S)

Engineered by
Richard Tilles

STEREO
2156-S

Time: 3:46
EDITED VERSION
℗ 1979 A&M
Records, Inc.

ROZALIN WOODS

Produced by Ed Martinez & Art Freeman
Associate Producer: Donato DiRocco
Arranged by Arthur Freeman

A&M RECORDS


PZAZZ RECORDS
"PUT SOME PZAZZ IN YOUR JAZZ!"
6725 Sunset Blvd.
Hollywood, Calif.
STEREO
035
Luap Pub. Co.
(BMI)
Time: 3:05
(G-247)
PROMOTION COPY
NOT FOR SALE
MICHAEL'S THEME
(Driver-Fogel-Henderson-Purvis-Schultz)
KEITH, KEVIN & AIR
and THE GROOVY KOOL KATS
Prod. by Paul Gayten
Mfg. by GAYTEN RECORDS INC. • HOLLYWOOD, CALIF. U.S.A.


PZAZZ RECORDS
"PUT SOME PZAZZ IN YOUR JAZZ!"
6725 Sunset Blvd.
Hollywood, Calif.
STEREO
035
Luap Pub. Co.
(BMI)
Time: 3:00
(G-248)
PROMOTION COPY
NOT FOR SALE
EUPHORIA
(Fogel - Purvis - Driver)
KEITH, KEVIN & AIR
and THE GROOVY KOOL KATS
Prod. by Paul Gayten
Mfg. by GAYTEN RECORDS INC. • HOLLYWOOD, CALIF. U.S.A.

COLUMBIA

® "Columbia," Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
1-11348
ZSS 167481
℗ 1980 CBS Inc.
Publisher:
King Alfred
Music/Portfolio
Music Co./
Norman Connors
Music (BMI)

STEREO
3:59

AL JOHNSON
YOU'RE A DIFFERENT LADY

-A. Johnson- Taken From The Columbia
Lp: "BACK FOR MORE" JC 36266
Produced by Norman Connors
for Norman Connors
Productions, Inc.

COTILLION



45 R.P.M.

46025

Pub., Rick Hall
Music, Inc., ASCAP
Time: 3:56
From Cotillion
LP 5225 -
"BABY BROTHER"
PROMOTION COPY
NOT FOR SALE

VOCAL
ST-CO-40210-SP
STEREO

(HANG ON) "I'M COMING FOR YOU"

(Gary Strothers, James McNeal, Karl Cousin, Ricky Ward,
Ronald Hardy, Arthur Williams, & David Paige)

BABY BROTHER

Produced by Rick Hall

℗ 1981 Cotillion Records

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA NY NY

A WARNER COMMUNICATIONS COMPANY

COTILLION



45 R.P.M.

46025

Pub., Rick Hall Music, Inc., ASCAP

Time: 3:56

From Cotillion LP 5225 - "BABY BROTHER"

PROMOTION COPY

NOT FOR SALE

VOCAL

CO-40210-SP

MONO

(HANG ON) "I'M COMING FOR YOU"

(Gary Strothers, James McNeal, Karl Cousin, Ricky Ward, Ronald Hardy, Arthur Williams, & David Paige)

BABY BROTHER

Produced by Rick Hall

℗ 1981 Cotillion Records

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY

COLUMBIA

® Columbia, Marcas Reg



45 RPM
DEMONSTRATION
NOT FOR SALE
1-11287
ZSS 167385
℗ 1980 CBS Inc.
Publisher:
Lori Joy
Music/Ace-
Deuce-Trey
Music (BMI)

STEREO
3:32

AL JOHNSON
I'VE GOT MY SECOND WIND

-T. Fauntleroy - A. Johnson- Taken From The
Columbia Lp: "BACK FOR MORE" JC 36266
Produced by Norman Connors for Norman
Connors Productions, Inc.

DUNHILL

abc RECORDS

PROMOTIONAL COPY

NOT FOR SALE

Last Minute Music/Blackwood Music/Patian Music (ASCAP)
(45-01359)

D-4213
Time: 2:50



WCO
DEC 2 4 1969

BALLAD OF EASY RIDER

(Roger McGuinn)

ODETTA

Arr. by Wright & Carmichael
Producer: Lee Young

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DUNHILL

abc RECORDS

PROMOTIONAL COPY

NOT FOR SALE

Pookie Tree
Music (BMI)
(45-01360)

D-4213

Time: 2:40

VISA-VERSA

(Odetta)

ODETTA

Arr. by Wright & Carmichael
Producer: Lee Young

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Solid SS State
TM
SD 2531
SD 4482
Time: 3:11
Jell-Renner
& Unart Music
Corp. BMI
Produced by
Sonny Lester
T64
'A THING TO COME BY'
(J. McGriff)
JIMMY McGRIFF
A DIVISION OF UNITED ARTISTS RECORDS INC. • MADE IN U.S.A.


Solid SS State
TM
SD 2531
SD 4483
Time: 3:14
Jell-Renner
& Unart Music
Corp. BMI
Produced by
Sonny Lester
'CHARLOTTE'
(J. McGriff)
JIMMY McGRIFF
A DIVISION OF UNITED ARTISTS RECORDS INC. • MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
W 11-6-70
K14119
(70-NY-662)
Thunderclap
Music
BMI
3:46
MAKIN' MY WAY
(Laguna-Naumann)
BILL MEDLEY
Prod. By Ken Laguna & Bo Gentry
Arr. By Ken Laguna & Meco Menardo
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
East/Memphis Music & Pronto Music — BMI
3:35
K14119
(70-L-1207)
HOLD ON, I'M COMIN'
(Hayes, Jr.-Porter)
BILL MEDLEY
Prod. By Bill Medley for Medley Prod.
Arr. By Bill Baker
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

TOTAL SOUND STEREO Project 3®

Pub:
Record
Songs, Inc.
Formidable Mus.
Co.- ASCAP
Time: 3:27

PLUG SIDE



PR45-1400SD-A
STEREO

Promotional
Not for Sale

COME OUT OF YOURSELF

(J. Millar)

JOSEPH

PRODUCED AND ARRANGED BY JEFF HEST
EXECUTIVE PRODUCER: ENOCH LIGHT

MFG. BY THE TOTAL SOUND INC., U.S.A.

TOTAL SOUND STEREO Project 3®

Pub:
Record
Songs, Inc.
Formidable Mus.
Co. - ASCAP
Time: 2:53



PR45-1400SD-B
STEREO

Promotional
Not for Sale

LIKE A FOOL
(J. Millar)

JOSEPH

PRODUCED AND ARRANGED BY JEFF HEST
EXECUTIVE PRODUCER: ENOCH LIGHT

MFG. BY THE TOTAL SOUND INC., U.S.A.


REG. U.S. PAT. OFF.
ERA
RECORDS
648
Pattern Music,
Inc. (ASCAP)
(45-BSN-459-B-2)
Time 2:07
Golden Era
Series
THE BIRDS AND THE BEES
(Barry Stuart)
JEWEL AKENS
5005

REG. U.S. PAT. OFF.

ERA RECORDS

Pattern Music,

Inc. (ASCAP)

(45-BSN-467)
Time 2:08
Golden Era
Series

GEORGIE PORGIE

(Barry Stuart)

JEWEL AKENS

5005


Kimbo
RECORDS
TRADE MARK
209 - A
Vocal
Lynn Roberts
45 R.P.M.
Educational
Record
TIME: 2:00
CHICKEN FAT
(THE YOUTH FITNESS SONG) (Meredith Wilson)
8 INTRO. — 40 BAR VOCAL
68 BAR INSTR. — 12 BAR VOCAL
"Reproduction of any part of this record
is prohibited by law."


Kimbo
RECORDS
TRADE MARK
209 - B
Instrumental
45 R.P.M.
Educational
Record
TIME: 2:00
CHICKEN FAT
(THE YOUTH FITNESS SONG) (Meredith Wilson)
8 INTRO. — 120 BAR INSTR.
EXTENDED ENDING
"Reproduction of any part of this record
is prohibited by law."


ATLANTIC
45 R.P.M.
45-2469
VOCAL
Pub., Trousdale, BMI
Time: 3:00
A-13206 SP
A HOUSE BUILT ON SAND
(Billy Page)
LESLIE UGGAMS
Arr. by Gene Page
Produced by Bones Howe
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


ATLANTIC
45 R.P.M.
45-2469
VOCAL
Pub., Cotillion-Milky Way-Trio, BMI
Time: 2:32
A-19207 SP
I (WHO HAVE NOTHING)
(Donida-Mogol-Leiber-Stoller)
LESLIE UGGAMS
Arr. by Gene Page
Produced by Bones Howe
Atlantic Record Sales, 1841 Broadway, New York, N.Y.

WHITE CLIFFS



BMI
205-2324
PUB.BY:
WHITE
CLIFFS

265

PROD.BY:
ROBERT NUTT
TIME:2:09

DOVER RECORDS

DJ COPY

SUN SO HIGH

(W.SCHNEIDER/B.FASMAN)

THE ONE EYED JACKS

DIST. BY DOVER RECORDS, INC., NO. LA. 70130

WHITE CLIFFS

BMI
205-2325
PUB.BY:
WHITE
CLIFFS



265

PROD.BY:
ROBERT NUTT
TIME:2:31

DOVER RECORDS

DJ COPY

LOVE

(B.FASMAN/W.SCHNEIDER)

THE ONE EYED JACKS

DIST. BY DOVER RECORDS, INC., N.O. LA. 70130

THE GREAT TRAIN ROBBERY

Producer: Jim Kemper

FEB 4 1971

GIVE RECORDS

STEREO



Promotional Copy

G-1

GS-1

Whiz Kid Music Co.
Vin-Joy Music Co.
ASCAP - 2:49
Intro - :10

Give A Little Lovin' To Your Baby

(B. Shaw)

Arranger: Haig Shahverdian

A Whiz Kid Music/
Dragon Record Prod.

Dist. by
Dickson Productions LDT.

THE GREAT TRAIN ROBBERY

Producer: Jim Kemper

GIVE RECORDS

STEREO



Promotional Copy

G-1

GS-2

Whiz Kid Music Co.
Vin-Joy Music Co.
ASCAP - 2:46
Intro. - :18

NHC-FM
4-15-71

Something's On The Way

(J. Warzecho)

Arranger: Haig Shahverdian

A Whiz Kid Music/
Dragon Record Prod.

Dist. by
Dickson Productions LDT.


juldane
records
Produced by:
E. Volel
L. de Marlor
DB20030SA
002
STEREO
Time 1:54
℗ 1974
Juldane Rec.
© Juldane
Music BMI
BAILA MI RITMO
(Emile Volel)
EMILE
Recorded at DB Sound Studios, Inc., Silver Spring, Md. 20910


juldane
records
Produced by:
E. Volel
L. de Marlor
DB20030SB
002
STEREO
Time 2:43
℗ 1974
Juldane Rec.
© Juldane
Music BMI
INVITATION
(Emile Volel)
EMILE
Recorded at DB Sound Studios, Inc., Silver Spring, Md. 20910


Al-Brite
45 RPM
L90W 1195
Instro Music
Luxcraft Music
ASCAP
Time: 2:15
D.J. COPY
45 RPM
R-1600
HI FIDELITY
PRODUCED BY
CLARK MC CLELLAN
DIRECTED BY
JOSEPH NEGLIA
NOT FOR SALE
THIS LOVE
(Bob Ditzio)
VOCAL
BOBBY COLT
Chorus and Orchestra
ARR: ABIE BAKER
AL-BRITE RECORDS, BROOKLYN, N.Y., ES. 2-9563


Al-Brite
45 RPM
L90W 1196
Sani Music
BMI
Time: 2:45
D.J. COPY
45 RPM
R-1601
HI FIDELITY
PRODUCED BY
CLARK MC CLELLAN
DIRECTED BY
JOSPEH NEGLIA
NOT FOR SALE
HELEN
(Walter Chiles-Abie Baker)
VOCAL
BOBBY COLT
Chorus and Orchestra
ARR: ABIE BAKER
AL-BRITE RECORDS, BROOKLYN, N.Y., ES. 2-9563